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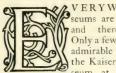




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SEDITORIAL ARTICLES

THE PURPOSE AND POLICY OF NATIONAL MUSEUMS



VERYWHERE museums are discussed, here and there reorganized. Only a few months ago the admirable arrangement of the Kaiser Friedrich Museum at Berlin was de-

scribed in these columns; the question of the directorship of the National Gallery and the administration of South Kensington Museum are the subjects of persistent controversy; Manchester is considering the formation of a new museum and art gallery on a scale unparalleled in the provinces, and we print this month in another column an account of the revolutionary theories which are, it seems to be embodied in the new museum at Boston.3

Nevertheless in spite of the interest which has been taken in the subject and the attention which has been devoted to it by some of the most acute minds of the last half century, the problem of the perfect museum still remains unsettled, and even the Boston idea, ingenious as it is, cannot be said to approach finality. Indeed the more we consider the question the more does finality appear unattainable. The functions of museums are so numerous and so diverse that it is most unlikely that any general principle of management will be established that will serve for all time and all places.

The good modern museums have at least succeeded in fulfilling tolerably well their initial purpose, namely, the housing and protection of things rare, beautiful, instructive, interesting. It is the exception now to hear of treasures being damaged by actual neglect or dust or damp. Indeed curators generally seem to err, if at all, in the opposite direction, and works of art, which once had to face the risk of carelessness and ill-treament, have now only to fear the immoderate affections of the cleaner and the restorer. Even in this

respect we are gradually learning wisdom, and almost the only question which directors have now to face is that of getting the utmost value out of their possessions.

In attempting to analyse the sources of error to which the organizers of museums are prone, we are inclined to think that three-fourths of the difficulties and comparative failures which occur arise from the idea that there is some perfect type of museum to which all such institutions should conform. Is it not for this reason that we see small provincial galleries frittering away their money in the attempt to rival big central museums in comprehensiveness, while, as in the case of Boston, we sometimes see what ought perhaps to be a large central museum deliberately modelling itself upon the lines of an educational institution? A similar instance of confusion will occur to all English readers who think of the Victoria and Albert Museum at South Kensington. Here we have a collection which in splendour and importance is in its way comparable to the Louvre, the National Gallery, or the British Museum, and yet is managed with consistent departmental perversity as if it were merely the annexe to an art school.

Speaking broadly, museums might be divided into three classes, each of which ought to be administered on a separate principle, because it fulfils functions that are entirely different from those of the other two. These three classes might roughly be described as-

- (1) Great national museums such as the Louvre, British Museum, National Gallery, or Victoria and Albert Museum.
 - (2) Provincial museums.
- (3) Museums having a special scientific or educational purpose.

In many cases these three classes will not be marked off from one another by very definite lines, but no system of administration can be perfect which does

The Purpose and Policy of National Museums

not recognize the essential difference between the aims of the three classes, and does not adapt the arrangement of its possessions to its own particular needs.

Let us consider first the case of the great national museums. Almost without exception these museums are developments from the gallery in a palace or private house. Thus, at Windsor Castle or Hampton Court or Hertford House we can still see collections analogous to those from which the Louvre, the Prado, and the Uffizi started; while in the National Gallery, though classification by schools has superseded to some extent classification for mere decorative uses, a decorative arrangement is still in evidence in the hanging of individual works. In this connexion one might instance at Trafalgar Square the room containing the masterpieces of Rembrandt, Rubens, and Vandyck. Here our extraordinary wealth in fine specimens of those artists could undoubtedly be illustrated in a more striking way by massing the works of each together and hanging them on the line, although thereby the general effect of the room might suffer. The dominating idea, in fact, is still that of the collection of beautiful things regarded as adornments of a dwelling, in absolute contradiction to the principles of Boston. But little accommodation is provided for students, and instead of showing the public only a limited number of select examples, the gallery exhibits almost all its wealth, trusting to the public to distinguish between what is firstrate and what is mediocre. Whether that confidence in the public is justified or not, there can be no doubt that, since the pictures are of such a high average of excellence, any process of thinning and selection on the Boston system would be absurd it it were drastic, and futile if it were not, while the public reputation of the gallery could not fail to suffer, and that is no light matter for the nation.

The Louvre also, from the Boston point

of view, exhibits far too many things, and does not, perhaps, help the serious student quite enough, although several portions of the collection are almost perfectly arranged. Nevertheless, the Louvre does more for Paris and the French nation in its present form than it could if reorganized on transatlantic methods. The mass of the exhibits makes it the greatest show-place in the world, a centre of pilgrimage from every other country, and a gorgeous nucleus for the aesthetic reputation of France and for her national commerce in the arts. Were the Louvre more scientifically cautious in showing its treasures Paris and France would certainly be the poorer both in fame and pocket. We must remember, too, that even the disadvantage of showing indiscriminately things good, mediocre, and even poor is minimized when they are shown to a public which is able to judge for itself, which has inherited a lively interest in the arts, and has that broad and logical good taste which characterizes France.

The new Kaiser Friedrich Museum at Berlin is organized on different principles, as befits a race whose strength is not so much in instinctive taste as in the classification of minute detail. The historical setting given in this museum to every object, admirable in itself, is more admirable still in its relation to the temper and intellect of the people who visit the place, a people to whom knowledge of art comes most easily by the help of documents, recollections of schools and names, of places and dates. Would Berlin be satisfied with or interested by a museum on the Boston plan? We think not. A few students might gain, but the loss to the public would be immense, not only by the restriction of the material submitted to their notice, but even more by the loss of the prestige which attaches to a splendid collection splendidly housed and ordered.

From these examples we can see that the great central museums of Europe already

The Purpose and Policy of National Museums

do their duty tolerably well. No doubt they might in several respects learn something from the Boston idea, both in the matter of classification and of purging themselves as far as possible of their examples of third-rate masters by relegating them to a separate section, where they could be studied by students, but where they could not teach bad taste to the public. It seems clear, however, that the large museums of Europe have in the process of time more or less adapted themselves to the needs of

their respective countries. Yet it is quite possible that the Boston idea if inapplicable to Europe may in some way be quite applicable to America. Conditions in America are wholly different from those in Europe. Although Americans have bought hundreds of fine works of art during the last ten or fifteen years, the supply of fine things available for any American gallery is still, undoubtedly, small compared with that of the great European collections, while the supply of worthless things bought by earlier generations is very large. The principle of strict selection, therefore, which in Europe is only locally or occasionally desirable, in America is an absolute necessity. The greater facilities afforded to students and the more rigorous classification of exhibits are on the other hand precisely what we should expect from a civilization which has not, perhaps, quite the same experience of works of art as that which Europe has acquired from centuries of contact with them, but which has instead the wonderful youth, energy and system which tell so strongly

Nor has the American at present to consider the value of prestige which is so important for European museums. The very mass of European treasures, while it may confuse the judgement of the uneducated, at least has the counterbalancing advantage of inspiring their respect, both for art and

in its favour in other walks of life.

for the nation that owns it. To be surrounded by so many relics of past greatness is in itself something of a royal road towards understanding that greatness. The impression left by a large museum, if less definite than that of a small picked collection, is certainly more respectful, and respect for anything in these days of material struggling is not a quality to be discouraged.

More important still perhaps is the credit and profit which accrue to the possession of such treasures. They confer on the city that exhibits them worthily a reputation which no contemporary success in commerce or science or war can confer. The museum becomes a place which is envied by other countries, and visited by their inhabitants-a point to which we in England do not devote nearly enough attention. While these notes were being written an article in The Nineteenth Century by Mr. W. H. Mallock, devoted to a very different subject, pointed out casually how much of our national income is derived from foreign visitors. The sum is estimated at some £,20,000,000 annually, an amount in fact almost identical with that which Italy is said to receive from tourists. Museums, of course, are not our only attraction, but we have no hesitation in saying that were we deprived of our great public and private collections we should have far fewer visitors, and those who did come would not stay so long or spend so much. Just as the Louvre has for generations been the nucleus of a thriving community of artists and dealers in Paris, so the National Gallery and the British Museum are the nucleus of the prosperity of Bond Street. It is just because our national art treasures are numerous and splendid that we are one of the great centres of art production and art commerce. Every penny we spend upon them adds so much more to the relative strength of our position; every great work of art that we part with diminishes it, and

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doubly so when the purchaser is a foreign museum, for then we lose something ourselves and add it to the credit of a rival. Patriotism in fact is the correct business policy for artists and dealers as well as for museum directors, if they could only

recognize it.

The first object of the large central museum will thus be to increase its importance by acquiring every available treasure of the highest order which comes into the market. This under modern business conditions makes a strong director with the power of immediate action an imperative necessity.2 It is by their wealth in these supreme masterpieces that great museums take their rank, and even historical completeness, desirable as it is, is of less importance. Small gaps can be filled at any time. Supreme masterpieces if once lost are lost for ever. Reasonable facilities must, of course, be provided for serious students, but the main purpose of a great museum need not be subordinated to their wants, most of which can be more conveniently supplied by smaller special institutions. give those wants actual priority to the claims of the public is unpractical as well as unfair. The public not only pays for the

² It is idle to cry out against inflated prices. The remedy is to secure works of art before they come into the open market, and only a capable director can do it.

support of museums, but is, or ought to be, the patron of the arts and knowledge which a museum represents, and the right direction of the public patronage is the best possible guarantee of national welfare.

This view may seem vulgar and commercial, but there is need for putting it forward. The moral and intellectual profit derived from museums is generally admitted; not so the fact that there is a material profit also. People constantly ask (as in the case of the Rokeby Velazquez) whether the nation gets a proper return for the sums of money spent on the fine arts, and it is time that the question was answered. Hitherto the case of the museums has been allowed to go by default, and both the Government and individuals have had an excuse for parsimony. That parsimony, as we have indicated, appears to be founded on a quite imperfect understanding of the facts, and we, therefore, hope that in time the nation will recognize the commercial advantage to be derived from heartily supporting our great museums and bodies, like the National Art-Collections Fund, which labour in their interest.

The needs of provincial museums are so wholly different from those of the large central institutions that we must reserve the discussion of them for a second article.

'THE SISTERS' BY G. F. WATTS S BY CLAUDE PHILLIPS S



ERE is a portrait-piece of Watts's best time and in his best manner which deserves surely to be far more widely known than it is at present.1 I imagine that the inner circle of the master's friends and the special

students of his art must be acquainted with the exquisitely beautiful even though unfinished work which is here reproduced, as I believe, for the first time.

has certainly not been included in any public exhibition of his collected works, and for this omission its unfinished state affords but an inadequate explanation. The group represents, as a first glance at the canvas reveals, two of England's greatest actresses in the heyday of their youth and beauty. We have before us Kate Terry (Mrs. Arthur Lewis) who shone but as a meteor and then vanished, leaving darkness for a time where there had been light, and Ellen Terry, who has given to the noblest

'The Sisters' by G. F. Watts

and most winning of Shakespeare's heroines a plastic as well as a spiritual embodiment such as it is hard to believe they ever received before she trod the stage to show a living embodiment of the immortal words of self-description that the poet has

given to his Beatrice.

Seldom, if ever, has Watts been more happily inspired in the portraiture of woman than here. Though it is impossible not to make lament that the picture should have been left in this unfinished state, we may rejoice that the very essence of the artist's conception stands forth, unembarrassed by excessive elaboration or hesitation -undimmed by the retouching to which, in the effort to attain to perfection, he in later years subjected too many of the works of his youth and his prime. This canvas must date from the early sixties, that is, from precisely the time to which belong one or two portraits in which Watts displays a unity of style and handling, a sweep and splendour of brush, a certainty of hand and confidence in himself, which he will hardly again command in the One of these is the same measure. Miss Edith Villiers (countess of Lytton), dating from 1862; another, the Bianca, dating from 1863. This last portraitfantasy is glowing and exuberant as a Palma Vecchio, and yet English to the core; a pure revelling on the painter's part in his perfected art, with no lofty intent this time, with no striving to penetrate into veiled depths of human character. The Miss Edith Villiers I hold to be Watts's most absolutely accomplished and technically beautiful piece of work, and at the same time one of his subtlest and most imaginative conceptions. This unfinished group of the two fair sisters comes very near to it in the rare and perfect balance of spiritual and technical qualities. Certainly in the whole range of modern British portraiture it would be difficult to point to anything of a more spontaneous charm, a more natural pathos, than this figure of the younger sister trustfully clinging to the elder, while she looks out, a little tremulously, upon a world without, as yet unknown, upon a world within as

wholly wrapped in mystery still.

The absolutely English character of the conception, and yet the breadth, directness, and simplicity of vision learnt from the Italians of the golden time, the vibrant power and luminosity of the renderingthese are the obvious qualities of a rare and singularly attractive work. Watts is here essentially of his own time, and yet high above it; strong and unashamed in tenderness because he is enveloped by a great human sympathy. Too simple, too earnest for self-consciousness, he rises easily to great sentiment in the treatment of a motive which in other hands might as easily have been dragged down to the level of an insipid sentimentality. He makes here a perfect harmony of two human beings: a design strongly knit, a colour-chord that in its strong, sober chromatic harmony is of high beauty and significance-a picture, in fact, that has in it the elements of greatness. But, above all, a chord compound of the music of two souls, vibrating not in unison, but in a relation subtler still, and more beautiful. The sentiment of Watts's picture is Tennysonian in unforced truth and sweetness; but with an added power of individualization, of complete evocation, which never was the great lyrist's. In the painter's work, even that in which romanticism transforms realism, the pulse of humanity beats loud, the close kinship with its every phase is maintained; the beauty of the painter's craft and the poet's soul go to transfigure the human figure, to reveal depths and heights beneath its outer envelope, but they maintain it still the figure of man, with its feet that strongly grip the earth and in it are rooted, while its gaze aspires to the heavens.

THE WATTS FRESCO IN LINCOLN'S INN BY WARWICK H. DRAPER



RECENT commission given by the Benchers of Lincoln's Inn for a copy upon a reduced scale of the Watts fresco in their Hall draws attention to

one of the most notable achievements of art in the Victorian era.

Whatever else may be said of the attitude of modern England towards the fine arts, it must be admitted that there have been few exceptions to the lack of encouragement to sculptors and painters desiring to ennoble our public life with their works. The temples and halls of Victorian London, the mother city of our great federal empire, show little to compete with what still survive from the Athens and the Venice of the past. It is true that quite lately, in the Royal Exchange and in the semi-private halls of one or two of the City livery companies, notably those of the Skinners and the Drapers, some efforts have been made on canvas which, with varying success, tend to remove the reproach. But the enthusiastic plea entered by Ruskin in 1863 for 'the teaching of wall painting in permanent materials and on a large scale' has really borne little fruit. On that very occasion he evidently was sceptical as to the honesty of applying the word 'fresco-painting' to certain recent efforts to which his attention had been drawn, but he definitely urged that 'decorative painting, applicable to walls in permanent materials,' should form 'possibly the principal branch' of teaching in the Academy.

Watts almost alone, thanks in part to the loyalty of his early friend Lord Holland, but mainly by dint of his own persistent and public-spirited generosity, deliberately set himself to inspire contemporary life, national and civic alike, by his painting. His gratuitous endowment of the National Gallery of British Art with his mythic canvases and of the National Portrait Gallery with the mind-likenesses of the great men of his time, is probably without parallel in the whole annals of art. He gave to municipal galleries and to public collections in America. The life of the Surrey village where he built his beautiful home, and where Mrs. Watts continues the tradition of his life-long devotion to noble aims, is enriched by the treasures which lie open to the villagers and to visitors alike. And the weary citizen of Whitechapel, returning home along the public street, feels the stimulus of greater things as he passes the mosaic of Time, Death and Judgment set over the fountain outside the church of St. Jude.

This noble passion for public decoration affected Watts from the outset of his manhood. He was only twenty-six when, in 1843, he won a first prize in a competition for adorning the new Houses of Parliament. The prize, happily, enabled him to travel in Italy. In 1847 he again won a prize at Westminster. From 1848 to 1853 he was occupied, intermittently, with the fresco, now sadly decayed, of St. George and the Dragon in the upper waiting hall at the Palace of Westminster, and it was of him at this time that Ruskin wrote to a friend: 'Do you know Watts, to my mind the only real painter of history or thought we have in England? A great fellow or I am much mistaken-great as one of these Savoy knots of rock, and we suffer the clouds to lie upon him, with thunder and famine at once in the thick of them.' Fired with an ambition to decorate great walls with his ideas, the painter made several spontaneous offers in different quarters. He proposed gratuitously to paint the large hall of Euston Station with 'The History of Cosmos,' but the railway magnates declined. In June, 1852, his proposal to cover the north wall of the

¹ In his evidence before the Royal Academy Commission—Ruskin's Collected Works (1904), vol. xiv, p. 476 ff.

newly finished Hall of the Honourable Society of Lincoln's Inn with the great fresco which is the subject of this paper was fortunately received with favour. The quasi-private character of the building accounts for the small extent to which the work is known; but Watts' own statement, made in 1904, that 'the work, with all its defects, is perhaps the best thing I have done or am likely to do' bears eloquent testimony to its great qualities of style and

majesty of intention. The subject, fit for the place, is The School of Law-givers or, as Watts called it in later years, Justice; a Hemi-cycle of Lawgivers. The vast design, covering an arched space of inner wall 45 feet in length and 40 feet at its middle height, begins about 15 feet from the floor and rises into the timbered roof. At the summit, beneath a representation of a painted window, in which the stone tracery repeats that of the actual window at the south end of the hall, are represented three sculptured figures of Justice, Truth, and Mercy. Below these, in an architectural composition of pavement and wide steps, are grouped thirty figures, mostly seated, some standing, of the world's great law-givers. The 'dramatic unities of history' are merged in the conception of so great a company. Moses, standing in the centre behind Justinian and Theodora, divides Lycurgus, Minos, Draco, Solon, Numa and Servius, as legislators of the ancient western world, from Ptah, Zoroaster, Pythagoras, Confucius and Manu, representing those of the ancient east. On the lower level, Charlemagne and Attila, Alfred the Great and his ancestor Ina, with a typical druid, appear to the spectator's left; to the right are Mahomet, certain monks and scribes, and two barbaric chieftains. In the foreground, on the right, stand Archbishop Langton and the earls of Pembroke and Salisbury, holding 'Magna Charta'; to the extreme left reclines the grand figure of Edward I.

The records of the council meetings of the Treasurer and Benchers of Lincoln's Inn show that the work was well in hand before the autumn of 1853, but that it was not until the 25 October, 1859, that Philip Hardwick, the architect of the hall, reported that the artist had completed his work. Its execution appears to have been interrupted by the painter's bad health, by his foreign travel (in 1857 he visited Halicarnassus with Sir Charles Newton), and by consequent arrears of engagements to which 'the very nature of my [gratuitous] undertaking at Lincoln's Inn' obliged him to attend. The delay tried the patience of certain of the Benchers, but the records show that the sympathy of others 2 and the artist's own indomitable purpose helped the fulfilment of the task. In May, 1855, Watts wrote in the hope that 'the permanence of the work, should it not be a gross failure, will be considered in the light of a compensation.' In June, 1857, writing that 'the work is laborious,' he characteristically expressed himself as 'peculiarly bound by honour to conclude it,' and although he then hoped to complete it by the winter, and was declining new undertakings for it, two more years elapsed before he signed it among the Scotch thistles lying round the point of Edward the First's sword, 'G. F. Watts, 1859.' In April, 1860, he was entertained to dinner and, in the presence of the Lord Chancellor, many Judges and Benchers and 220 members of the Society, was presented with a covered silver-gilt cup of early Italian workmanship, containing a purse of 500 sove-The Treasurer of the Inn, in reigns. offering the gift, uttered a generous appreciation of the artist's performance of his self-imposed task.

The difficulty of that task lay in the medium employed as well as in the vast scale of the work. Watts used no full-sized

³ Among the distinguished names of the 'Fresco Painting Committee' appear those who were then or afterwards became Lord Chancellor Hatherley, Lord Justice Knight Bruce and the Vice-Chancellors Bacon and Kindersley.

The Watts Fresco in Lincoln's Inn

cartoons for his preliminary designs, but only a number of small separate studies-'a piece of presumption,' he wrote years afterwards, 'I feel it necessary to apologize for'! These sketches were on different scales and comprised small jottings of the grouped figures as well as elaborate studies, some in oil, others in chalk, for the various heads. As appears from the fresco itself, corroborated by a letter presently to be quoted, many of the heads were portraits, 'more or less'; and from what a famous circle of Victorian personages he drew! Tennyson became Minos, and Holman Hunt the Saxon King Ina; Solon and Servius are represented by Spencer Stanhope and Valentine Prinsep; [Sir] Charles Newton and James Spedding, the interpreter of Bacon, appear as Edward I and the standing monk: Edward Armitage the painter and Lord Lawrence posed for the two barons with Magna Charta; in the centre, where the fresco is sadly decayed, the features of [Sir] William Vernon Harcourt are still discernible as Justinian, while at his side, Theodora once had the likeness of Sophia, Lady Dalrymple. Emma, Lady Lilford, frequently the subject of Watts's art, here became a youthful King Alfred. A single canvas which has survived contains the finished studies of her head and of that of Mr. Holman Hunt.3

The work was carried out in 'true fresco,' that is to say, by painting on wet plaster, piece by piece, as it was laid on the stone wall.

'The plaster ground,' says Professor A. H. Church,4 who cleaned the fresco in 1890, 'was necessarily spread at different times, and varies much in texture and composition. Some parts are rough, absorbent and sandy; other parts are smooth, almost non-absorbent, and contain an excess of lime. . . . In a few places, where the result did not satisfy him, the painted surface was cut out and new plaster laid, as in such cases it always should be. . . . Mrs. Watts believes that he always painted upon a ground which had

For many of the facts here recorded the writer is indebted to the gracious assistance of Mrs. Watts.
 In The Portfolio, for March, 1891, p. 48.

been laid the same day and was still wet. So we must attribute the feeble adhesion shown by the paint in certain places to an initial deficiency of lime in the plaster-a deficiency which became revealed when the hostile influence of the London atmosphere was brought to bear upon these portions, happily very limited in extent, of this grand composition.

The artist's own affection for this great piece of decoration which had cost him much thought and labour is thus evinced in a letter written on September 5, 1869, ten years after its completion, to his friend and patron C. H. Rickards of Old Trafford, Manchester :-

'I must own that your friend's [George Falkner's] expressed opinion of my Lincoln's Inn Fresco is gratifying to me, for I know that the work is one of my very best efforts, and I cannot but be regretful that very few people see it or care to see it. The faith I have in the justice of time would console me for this, but I hear that it is beginning to decay, and suppose it will go the way of all Fresco's in England and speedily crumble away, so that my best chance of going worthily down to posterity will be lost, especially as the design has had no other existence of any kind. It is but natural engravings and repetition(s) of all kinds should be made of popular subjects, while more serious efforts should be little cared for, and I have no sort of right to complain. Time is the only judge whose dictum is a serious matter to serious workers, but the destruction of one's work before it can receive judgment is a thing that you will allow may reasonably cause regret even to the least vain.'

Even at this early date in its history the work showed signs of decay. 'The head of Theodora is fading from the wall,' wrote a critic in 1870.5 Watts seems to have thereupon made some attempt to repair in tempera a few parts where change was evident; but probably little was done, for in 18906 Professor Church expressed the opinion that-

'more than nine-tenths of its entire surface remained practically intact. The whole of the architectural background and nearly all those figures and draperies which were painted in the simple, direct, rapid, and straightforward manner which the method of true fresco demands, are quite sound.'7

⁶ The Portfolio, 1870.

⁷ In the article quoted, Professor Church, having explained the injurious action upon the painted surface of 'the soot and dust of London, the fogs and noxious gases,' together with the





In 1903 the artist, who on several intervening occasions had visited his work, sent the following letter to the present writer, a member of Lincoln's Inn:—

'Limnerslease, Guildford.
'October 31, 1903.

' DEAR SIR,

'There is no good Photograph of the Fresco, which is Real Fresco, and the only one I think on any public wall or anywhere perhaps in England. All mural pictures are now called Fresco, which is an error, as the picture is only a Fresco when painted on the wet plaster of the wall.

^f My work is unquestionably full of faults, but I think it is far removed from the Trivial, and I should wish it recorded in some manner by a first-rate Photograph if in no other way, but I doubt the possibility of getting a satisfactory Photograph; portions of it are not sufficiently lighted.

'If I had not been giving away (which I do not regret!) almost all the income I could make, I would have asked—given a commission to—some Academy Student to make a good record, of course

on a small scale!

'Some small subscription among the few who would care, might so preserve remembrance of the effort and generosity of the Benchers of the time, and be a help to the young artist.

'Of course I do not put forth the idea very

seriously!

'Very sincerely yours, (Signed) 'G. F. WATTS.

'Certainly many of the heads are portraits, more or less.'

In a later letter, dated February 5, 1904, and addressed to the same correspondent, the painter said:—

'The work, with all its defects, is perhaps the best thing I have done or am likely to do.'

This judgement, curiously echoing the phrases of the letter of 1869, from which

influence of sulphurous and sulphuric acids resulting from the combustion of coal and gas, and attacking the carbonate of lime which forms the binding material of the pigments in a fresco, gives details of the elaborate treatment of cleaning which was carried out under his notice. The thick layer of dust upon the surface was first removed by brushes of various textures, and by bellows employed on the tenderer parts. Pads of carded cotton scaked in strong commercial methylated spirits of wine were then carefully worked by fingers over the whole surface to remove the tarry film of soot and dirt. An attempt to fix and preserve the picture was then made by a warm application of a solution, in oil of spike or in freshly distilled spirits of urpentines, of hard paraffin wax, Sierra Leone copal, and a siccative linseed oil prepared without lead. It was thus hoped that the future accumulation of dirt could be removed by simple spongial with distilled water or spirits of wine. The local London atmosphere, which an enduring generation still suffers, must be slowly dirtening the fresco. But the introduction of electric light into the hall will have saved the work from its worst enemy, except only the decay of time.

it was separated by thirty-five years of utmost devotion to the highest expressions of his art, rings with a noble pride; it may also be called pathetic, for five months later the great painter died, full of years, and among the ample reverence of his countrymen.

As if to do honour to his memory, his desire for a record of the great fresco has been fulfilled. Lord Alverstone, Lord Chief Justice, being Treasurer of Lincoln's Inn for 1905, warmly approved of the proposal, and laid it before the Benchers, with the result that a committee, consisting of himself, Mr. Justice Kennedy, Mr. T. G. Carver, K.C., and Mr. R. Neville, K.C., was empowered to act, and gave the commission for the copy to Mr. Niel M. Lund, a former gold medallist of the Paris Salon, and a frequent exhibitor at Burlington House. During the Long Vacation of 1905 Mr. Lund, approaching his difficult task with a keen personal admiration for the grandeur of the great fresco, produced an accurate and accomplished record, on a canvas nearly nine feet square, which is to be hung, during the pleasure of the Bench, in a well-lit position in the Bar Library of the Royal Courts of Justice. In this busy centre of the practice of the law this suggestive emblem of its antiquity may serve to foster the pride and honour of the profession; and in days when the grand original may have decayed, or in the lamentable event of any accident to Lincoln's Inn Hall, students of art will be able to examine a faithful copy of what a master-painter held to be his masterpiece.

It remains, after recording these purely historical notes concerning the fresco, to mention a few of its artistic merits.

'The highest thing that art can do is to set before you the true image of the presence of a noble human being. It has never done more than this, and it ought not to do less.'

The Watts Fresco in Lincoln's Inn

Tested, on the one hand, by this favourite Ruskinian canon, it is easy to understand how this particular fresco must have pleased the famous Slade professor. wall is full of noble presences imaged with consummate skill. Whatever may have to be admitted as to the general plan of the work, no spectator can deny the dignity and impressiveness of these builders of the laws of civilization. His design is a splendid and inspiring tribute to one of the noblest fields of human endeavour. the other hand, in technical points of style and execution the work must command Watts was indisputably a admiration. great colourist, and there can be no doubt but that the rich warmth of the whole, as well as the skilfully alternated hot and cold colouring of the individual figures, were the fruit of his admiration of the Venetian colourists whom he had just been studying in Italy. It is noteworthy, too, how the eye is at once stimulated and lulled by the clever variety of the rendering of drapery—the raiment of standing figures falling in straight folds, as in the art of primitives like Giotto and Masaccio, and that of the seated figures broken rather into the flow and rhythm of Raphael's own. And with all this the work displays a vigour of invention and a perception of the value of breadth in distant masses which rise triumphant over the magnitude of the space to be covered. There is little here of those exercises in atmospheric and iridescent effects which in later years he practised in ever-memorable pictures that have become part of the spiritual life of the age. The colouring is neither wholly sombre nor wholly brilliant, but pleases by its judicious combination; the complexions of the personages are naturally varied. At the same time the very largeness of the scheme betrays some inequalities; there is not that miraculously sustained perfection which is exhibited in Michael Angelo's decoration of the Sistine Chapel, nor is the

general composition so happily thought out as in such an example of large and crowded design as Raphael's School of Athens. The ingenious but forced planning of the walls which form the background to the figures, and the more fortunate arrangement of the rising steps on which they stand, exhibit the efforts made by the artist to obtain a suitable and easy mise-en-scène. But it is abundantly clear that he felt uncertain about the three sculptured figures towards which Moses is turned, while the figure of Charlemagne, noble and impressive in itself, really takes no part, so to say, in the grouping of the assembly. That such comments are not unfair seems to be borne out by the following notes courteously supplied by Mr. Lund:-

'As my work progressed I was more and more struck with the individual beauty of single figures, and I came (if it be not an impertinence for me to make qualifying remarks upon the work of so great an artist) to admire these individual figures more than the whole; and it seems to me that it is in the composition of the individual figures rather than in the composition as an entirety that its chief beauty lies; among such figures, for instance, are the Alfred, Edward I, Baron with the charter, Servius, and Numa, and the beautifully composed Zoroaster. I think that there can be little doubt but that Watts must have felt some pang of regret that he was not decorating a Renaissance hall, for the work seems to have been conceived in that spirit, and the gothic finish to the background, though in keeping with its architectural surroundings-the window introduced being an exact replica of the one at the other end of the hall-and in this respect fulfilling the requirements of good taste, yet seems out of harmony with the spirit in which the rest of the fresco is conceived. On the other hand, one might say that it forms a kind of bridge or connecting link between the decoration and its architectural setting, but without doubt there lay a great difficulty in bringing his own Renaissance conception into harmony with its gothic surroundings.

One may here interpolate that the painter seems to have materially assisted the solution of the problem by his skilful alternation of the treatment of drapery to which allusion has been made. It is as though a sculptor were to add some figures, like the charioteer of Delphi, or those of the pedi-

ments at Olympia, to reconcile the inclusion of Hellenistic images in a temple of the Doric order. A great pleasure is won for the vision of the spectator at the expense of the design's unity and of such beauty as lies in simplicity.

In the course of making his copy, Mr. Lund discovered one of those masterly tricks of technique which, like the curved entasis of the Parthenon, deceive the eye

into a desirable satisfaction.

'A curious difference,' he observes, 'may be remarked between my copy (to scale) and the original. In the copy there is a noticeable sameness in the sizes of the distant and foreground figures (excepting Edward I and Archbishop Langton) which is not felt when looking at the fresco. This can only be explained by reference to the great dimensions of the original. The distant figures by their great height up on the wall are further off the spectator, and thus seem quite right in proportion, looking smaller than the foreground figures though really not so. This is an instance of the fine judgment of the decorative value of the size of the figures, made of such proportions as would impress the spectator contemplating the fresco from the floor of the hall, though at variance with the laws of perspective which govern the steps. In this treatment the decorative requirements rightly overruled all other considerations.'

The fidelity of Mr. Lund's scaled copy in this and other respects is at one with his loyal discharge of his commission, which was not for a painting of the north end of Lincoln's Inn Hall, with its decorated wall and timbered roof, but for such a scholarly 'record' of what Watts had contributed to that scene as the artist had himself suggested, and as might be a memorial for future generations of the colour-scheme and general plan of a painter's great intellectual conception. Of such a work a reduced replica must suffer from its limitations.

'Whatever virtues a smaller copy or reproduction may possess, I feel,' says Mr. Lund, 'it is utterly impossible for any copy, however good, to convey that sense of heroic grandeur with which the original impresses the spectator; that feeling, it will not be too much to say, of the awe inspired by the contemplation of the sublime, which is felt by the beholder when face to face with the noble dimensions of the original. These very dimensions make one feel that one is in the presence of a huge achievement by a single man, which feeling it would be hopeless to reproduce under any other conditions, such as by a smaller copy.'

It is indeed 'mighty work,' and a monument of the painter's courageous and single-handed endeavour to achieve some-

thing noble.

'In all mighty work,' said Ruskin, in the course of his interesting evidence quoted at the opening of this notice, 'whether in fresco or oil, every touch and hue of colour to the last corner has been put on lovingly by the painter's own hand, not leaving to a pupil to paint as much as a pebble under a horse's foot.'

When Delaroche painted his hemicycle of the celebrated artists of all ages and nations, with seventy-five colossal figures, at the Académie des Beaux-Arts in Paris, he employed four pupils, who from his small sketch drew the full-sized picture on the walls, which was subsequently corrected by him. It was not so with Watts. He wrought his decoration, as we have seen, from varied studies and alone. And whether or not it be germane to the fine arts to seek or attain an ethical or social purpose, there is not the least doubt but that Watts was here making no exception to the dominant passion of his career, which was the strenuous ennobling of life by the pursuit of the highest conceptions. Whatever deficiencies in design or technique may be here and there detected in this fresco by competent observers, the Law is greatly honoured by this tribute of Art. Such a representation of the world's chief lawgivers must awaken in every spectator a sense of the order and progress of humanity, and may add a special thrill of pride to the mingled hope and awe which are the sensations of those students who in Lincoln's Inn are 'called' to the practice of a great profession.

THE MOST MAGNIFICENT BOOK IN THE WORLD? **BY H. YATES THOMPSON **

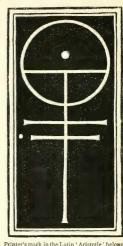
MONG the early printers of Italy Nicolas Jenson, the Frenchman, and Aldo Manuzio, the Roman, enjoy the widest reputation. But few know any the state of Texas and Texa

thing about Andrea dei Torresani, who, in the year 1483, produced from his press at Venice a finer book than either of his two more famous contemporaries ever achieved. With both of them Andrea dei Torresani, or, as he was more commonly called, Andrea d'Asola, was intimately connected. was the father-in-law of Aldo Manuzio, to whom his daughter Maria was married in 1499. He was the purchaser of the presses of Nicolas Jenson on or shortly before the death of Jenson in 1481, and from that year, either alone or in partnership, he continued his career as a Venetian printer till his death in 1529, a period of no less than forty-eight years. When his son-in-law, whose partner he became in 1499, died in 1514, leaving behind him three young sons and a daughter, Andrea became the guardian of his four grandchildren. For the eldest he obtained an ecclesiastical appointment at Asola, his native place, a little town near Mantua, not to be confounded with the betterknown Asolo in the Venetian territory, the home of the queen of Cyprus and afterwards of the poet Browning. The second grandson, Antonio, became a bookseller at Bologna; the third, Paolo Manuzio, who was an infant of three years old at the death of his father, Andrea brought up in his house at Venice until he was of age to take a part in the business of the firm. I have given these particulars in order to show the long and varied experience of Andrea in the business of a Venetian printer. Let us now, with the aid of the three illustrations which accompany this notice, say a word or two about the Latin edition of the works of Aristotle, with the commentary

of Averroes, the first complete edition of the philosopher ever given to the world.

The copy which we are examining consists of two immense volumes, in size $16\frac{1}{2}$ in. by 11 in., and printed throughout with the blackest ink on the choicest and the whitest vellum. The weight of the whole work is 33 pounds. The print is of two sizes, a larger size for the text, a smaller size for the commentary, closely

resembling, if not identical with, the Gothic types of Jenson. Most of the numerous books into which the work is divided open with an initial finelv ornamented in the North Italian style with penwork, painting, and the heads of philosophers; but the most distinguished book is the

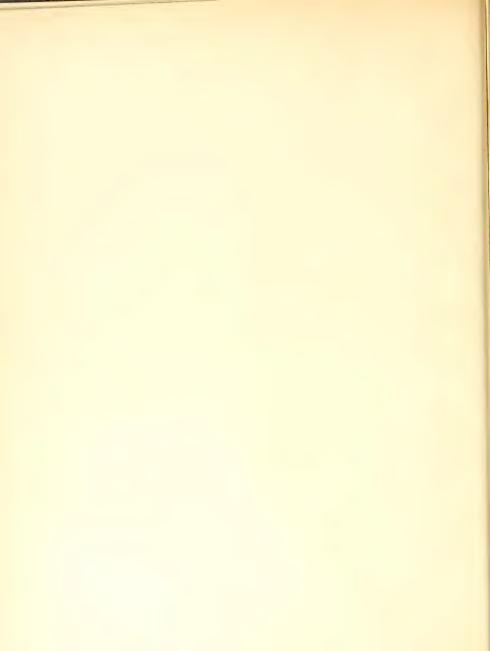


feature of the Printer's mark in the Latin 'Aristotle' belonging to Mr. H. Yates Thompson.

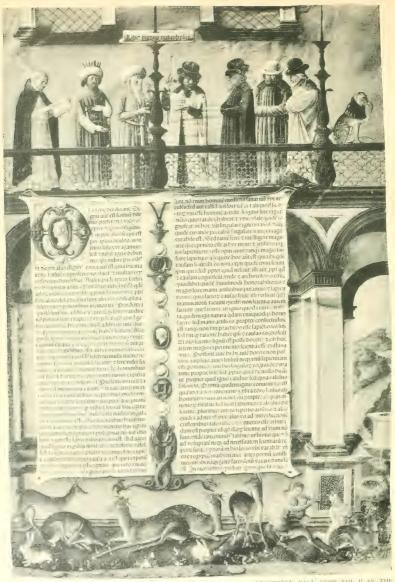
title-pages of the two volumes, each of which is elaborately adorned from the hand of some painter apparently of the Ferrarese school. On folio 1 of the first volume (reproduced in collotype on the opposite page) is represented Aristotle, who sits on a rock, and with uplifted hand instructs the Cordovan Averroes, who, with pen in hand and inkpot and book lying on the ground beside him, drinks in the wisdom of his Greek instructor. The ornamentation, consisting of a tasteful arrangement of pearls and rubies, gems



ATAX MATRICES NO. 100 M







LATIN ARISTOTLE IN THE COLLECTION OF MR. HENRY VALUES THOMPSON.

The Most Magnificent Book in the World?

and nymphs, cupids, satyrs and deer, may be allowed to speak for itself. It is sufficient to say that it is equal to the very finest Italian miniature work of the period—the end of the fifteenth century. But attention may profitably be directed to the hexameter line, written in gold Roman capitals, which runs as follows:—

'ULMER ARISTOTILEM PETRUS PRO-DUXERAT ORBI.'

The question at once arises, who was this Petrus Ulmer who produced this Aristotle for the world? I have been at some pains to identify him, and offer, with diffidence and in hope of further elucidation from some of your expert readers, the following

suggestion.

We have seen that Andrea d'Asola, shortly before Jenson's death, acquired by purchase the Jenson presses. Now Jenson had an intimate friend whom he made by his will the guardian of his children, a German named Peter Ugelleymer. To him he bequeathed his punches, the matrices from which his famous types were cast. Peter was a native of Frankfort and was an active man of business in Venice.

What more likely than that he made over his punches to the enterprising Andrea d'Asola, who, having used them for the type of the Aristotle, put, by way of acknowledgement, a complimentary verse on the first page, possibly presenting this unique copy to one who had so largely contributed to its success? The convenience of abbreviating the unmanageable Ugellevmer into the convenient Ulmer is manifest. The first folio of volume II has a similar illumination, with seven figures of philosophers standing on a balcony, a monkey sitting on the gilt balustrade in front of them; of this a collotype reproduction is given here. I have only to add that the book was completed within the year 1483, the dates of the different parts ranging from February to November of that year, and the two earlier parts being issued by Andrea in partnership with Bartholomew de Blavis. The printer's mark at the end of two of the parts is in red (see plate). The cost of this copy must have been very heavy, and its so prompt and sumptuous production stamps Andrea as one of the very greatest printers of the Renaissance in Italy.

THE ENGLISH MINIATURE PAINTERS

ILLUSTRATED BY WORKS IN THE ROYAL AND OTHER COLLECTIONS

■ BY SIR RICHARD R. HOLMES, K.C.V.O. ■ ARTICLE III—ISAAC OLIVER



EXT to Hilliard in date and in importance as a miniature painter, is Isaac Oliver, as his name is now generally written. He has signed many of his works 'Olivier' and

'Ollivier,' and from this it has been assumed that he was not of English origin. It is to the researches of Mr. Lionel Cust that we are indebted for the facts of his descent. He has published in the Proceedings of the Huguenot Society of London extracts from official documents, which are conclusive. He writes:—

The origin of the famous miniature painter has always been a matter of doubt. An entry in the return of aliens in London for 1571 seems to settle the point. It runs as follows:—

settle the point. It runs as follows:—
'The Old Baylye Quarter.—Peter Oliver, sojourner within Harrison's howse, pewterer in Fletlane, goldsmythe, borne at Rone in Fraunce, and Typhan his wife, came into England iij yeres and dwelt in this parishe so longe, and hath one chyld named Isake, and as yeat no denizen.'

Mr. Cust quotes two other entries to the same effect, and continues:—

This would seem to establish the parentage and birthplace of Isaac Oliver. He is described by the historian Sandrart as Londinensis; on his portrait by Hondius as Anglus, all pointing to his having been born in London. It is almost certain that he was a pupil of the famous miniature painter, Nicholas Hilliard.

His father, Peter Oliver, having been a goldsmith, as was Hilliard, makes this surmise more probable. Between the early work of Oliver and the later work of his master there is a wonderful similarity, and it is often a task of much difficulty to determine to which of the painters the miniature is to be assigned. Both con-

tinued to use the pure ultramarine background introduced by Holbein, but this was superseded in time by curtains and drapery of brilliant crimson, of which the colour has in most instances faded, and in the more thinly painted parts has almost entirely disappeared. He has left at least two portraits of himself, both exquisite specimens of his workmanship. Of one here reproduced (No.1),2 from the Royal Collection at Windsor, it is impossible to speak too highly, and it will bear the test of a very powerful magnifying glass. Another, of larger size and equal merit, is in the private collection of the queen of Holland. In it he is wearing the tall hat, but in other respects it exactly corresponds with the portrait by Hondius. Of the wife of Isaac there is a beautiful miniature by him in the collection of the duke of Portland. It is impossible to say of which of his wives this may be the portrait, as he was married at least twice.

Of members of the royal family he has left us many portraits. He painted James I scores of times; many of these are still preserved at Windsor. All the large collections in this country contain examples of the same, differing only in details of dress and background; and abroad, particularly at Amsterdam, may be seen Oliver's head of the king, and of many of the Stuart family. Of James's queen, Anne of Denmark, the portraits by Oliver are almost equally numerous, and many of them are among his finest works. The full-faced portrait, of which a reproduction is here given (No. 2),2 is a typical example of the kind. The queen, who was exceedingly fond of dresses, gems, and jewels, is here repre-

¹ For previous articles on Nicholas Hilliard see Vol. VIII, pp. 229, 316 (January, February, 1906).



MINATURES (A. SAA & AVER, PLATE E. T. ISAA GERVER, WINDSON -ASTIE . 2 Å 3. ANNE - FONDARO, WARSON -ASTIE . 4, HEN E - NOT - AALES, MONTAGU HOUSE; 5, HENRY PRINCE OF WALES, WINDSON CASTLE; 8, MARY QUEEN OF SCOTS, DR. MEAD'S COLLECTION.



English Miniature Painters-Isaac Oliver

sented wearing some of these in which she took a special pride, and which may be seen repeated over and over again. At her left breast she was much addicted to wearing a locket or picture-box, and in a very finely preserved miniature of this type belonging to General Sotheby at Eaton, near Northampton, the queen is shown wearing a jewelled case, which I have little doubt is intended for the Lyte jewel, now to be seen among the treasures of the Waddesdon bequest in the British Museum. The other portrait of the same royal lady shown in profile is also reproduced (No. 3)3 from the collection at Windsor. Like many of her portraits it has been misnamed 'Queen Elizabeth,' and as such has been engraved by Vertue.

Though Oliver never received any appointment, he seems to have been continuously employed in the production of many portraits which at this time were given to friends and others by the Royal Family. Henry, Prince of Wales, was the subject of many miniatures, and the multiplication of these by Oliver and by his son Peter must have given them pretty constant employment; the prince inherited from his mother a love of splendour, notably in his armour, of which he possessed many magnificent suits, some of which remain to us, as well as the life-size and miniature portraits in which he is depicted as their wearer. One of these bearing Oliver's signature is here given (No. 5).3 The crimson background of this is of remarkable depth and purity, the details of the lace collar and of the richly-chased armour are given with the greatest delicacy, while the flowing locks of hair are touched with conspicuous breadth and freedom. Of another, in the Royal Collection, even larger and finer than this, which in Van der Doort's catalogue is called 'The biggest limned picture that was made of Prince Henry,' a curious story is told by the late Sir John Cowell, Master of the Household to Queen Victoria, who writes:-

When visiting a sick old man of excellent character in a cottage in the forest here in the year 1863, I frequently observed this miniature, which was suspended on the wall near his bedside, but as it appeared to be of great value I refrained from making any remarks upon it, and I felt sure that it had formed part of the Royal Collection at no distant date. From the manner in which I had seen many works of art scattered about here, it was easy to imagine how this miniature might have left the castle by accident or design. Feeling sure that the miniature would be sold or lost sight of on the death of the old man, I wrote a note to his heirs on the spot as soon as I heard of his death, and sent it off by a mounted messenger requesting that the miniature might be sent to me by the messenger, who would wait for it; and he brought it back at once, when I had it placed amongst the miniatures in the library.

How many others may have been lost in this fashion it is impossible to imagine. Perhaps in some such obscurity may still remain awaiting identification the larger and important work of this same painter which was one of the chief glories of Charles I's collection of limnings there described as No. 1:—

Imprimis. The great limned piece which was invented by Isaac Oliver, and was left unfinished at his decease, and now by his Majesty's appointment finished by his son, Peter Oliver, and delivered to the king, being included in his Majesty's grant of annuity to the said Peter Oliver, which piece is dated 1616, being the Burial of Christ, in white linen, by four of his Disciples carried to the grave, one standing with outstretched arms to receive him into the said grave, and afar off some five Disciples in sadness mourning, and a standing woman taking Christ by his left arm, kissing his hand; one Lady lying along in a swoon in a red garment and blew drapery upon St. John's lap, also a Mary Magdalene sitting upon the ground wringing both her hands agrieving; likewise another woman in an orange drapery holding a golden vessel; and also another woman by her in a yellow habit looking upward, with opening hands in sorrow; behind all these said figures there is a troop afar off some time Disciples agrieving; whereof one in green, another in yellow, another in blew, and three in purple draperies, which are in all some twenty-six lesser and bigger figures.

The dimensions are given as: Breadth, I foot 3½ inches; length, II½ inches. Of this wonderful work no trace can now be

English Miniature Painters—Isaac Oliver

found. The last mention of it is by Mrs. Jameson, who says that it had been seen in the Lord Chamberlain's office at Windsor, and that it had been removed from there by the Prince Consort; but to this statement little credence can be attached, as the Prince, with Queen Victoria, was deeply interested in the collection, which was gathered together from every corner of every palace and housed in the Royal Library.

To return to Prince Henry. Another curious and interesting head of this ill-fated prince is here reproduced from the collection of the duke of Buccleuch (No. 4),⁴ to which it was added some twenty years ago. It came from Charles I's collection, where it was No. 18, and is thus described in Virtue's edition of 'Van der Doort':—

Item. Upon a dark russet ground, whereon painted with a pike, upon an oval card the picture of Prince Henry, is defaced with naked neck and a red scarf, after the old Roman fashion, in a black ebony turned box with a crystal over it, done upon the right light.

'This was lately seen in the possession of a curious

person.

The 'curious person' generally means Ho-

race Walpole.

Some years ago, at the sale of Sir William Tite's books, I was fortunate enough to secure the original copy of this catalogue, made for the king's own private use, and having corrections in his Majesty's own handwriting. In this copy, instead of the words 'with a pike 'is written 'in a neece,' that is, in a niche. The novel form of background was evidently much admired, and was employed by the artist in a miniature of George Villiers, duke of Buckingham, now in the Royal Collection, a replica of which is with one of Prince Henry in the Rijks Museum at Amsterdam.

Of all the works of Isaac Oliver perhaps the best known, as it is the subject of one of the most popular of Houbraken's engravings, is the female head which has without any warrant been named *Mary Queen of* Scots (No. 8).4 It was at one time in the

Royal Collection, but seems to have disappeared and only to have been rediscovered in the possession of Dr. Mead, from whose collection it was, with others, purchased by Frederick Prince of Wales, who, much to his credit, was very desirous of restoring the many treasures of art which had been abstracted from their ancestral royal homes. To all the recognized portraits of Queen Mary this miniature bears not the slightest resemblance, and it is more than probable that it represents the countess of Nottingham, of whom the legend runs that she detained the ring given to the earl of Essex by Queen Elizabeth when that unfortunate noble had commissioned her to take it to the sovereign, that his forfeited life might be spared; from the freedom of the execution this may be assigned to his later period. Of his earlier manner a magnificent specimen is the well-known portrait of Sir Philip Sidney, of which a reproduction is given here (No. 6).5 This is one of his most elaborate compositions, and is remarkable for the very elaborate landscape background, which is painted with a minute delicacy and atmospheric truth equal to that of the best of the painters of the time. Of the drawing of the figure, the modelling of the features, and the treatment of the accessories it is impossible to speak in too high praise. A good engraving of it exists by George Vertue, but compared with this photograph fails in reproducing the subtle charm which Oliver imparts to this most poetic picture.

It may be interesting here to note that the richly-chased frames in which these miniatures are preserved are those which were made for Queen Caroline, consort of George II, in which they used to hang in that marvellous collection in the Queen's closet at Kensington, where the Holbein drawings also had their home.

By permission of the duke of Portland another portrait of Sir Philip Sidney by





SIR PHILLI SHANEA,

WINDERS BY SAME OFFICE STATE II



English Miniature Painters-Isaac Oliver

Oliver is here given (No. 7).5 It is of singular power and individuality. The poet is in rather sad-coloured raiment, and from the appearance of the beard it is of a date perhaps rather later than the Windsor fulllength. In the same collection is another miniature of remarkable power in design and colour (No. 9).5 It is a splendid work in vigour of drawing and intensity of expression, and is said to be a portrait of Thomas Howard, earl of Arundel, the great art collector. It remains, like many of the miniatures at Welbeck, in the plain wooden frame which was used for most of those which came from the old collection of the earl of Oxford, from whom the duke of Portland inherited many of his treasures.

The illustrations given with this article have been chosen to show the varied character of Oliver's principal work in miniature. Besides these he worked on a large scale, as may be seen in the large picture of the brothers Anthony, John, and William Brown, grandsons of the Viscount Montacute, who are represented with their servant at full length; this great miniature is in the collection of the marquess of Exeter. At Windsor is the large drawing in monochrome of Queen Elizabeth in the dress which she is said to have worn when returning thanks at St. Paul's for the victory over the Spanish Armada. This was beautifully engraved by Crispin de Passe. On the engraving is inscribed 'Isaac Oliver delineavit,' not 'pinxit.' So that it may be inferred that the original was not in colour. At Windsor also are two large

drawings in monochrome very highly finished, on a fawn-coloured ground heightened with white, representing Moses Striking the Rock and Satyrs and Nymphs; these are mentioned in the catalogue of the pictures of James II. Another little picture is also preserved at Windsor thus described by Van der Doort:—

'No. 75. Item, a little picture where Death with a green garland about his head, stretching both his arms to apprehend Pilate, in the habit of one of the Spiritual Prince Electors of Germany. Done by old Isaac Oliver after Holbein.'

This is on vellum stretched upon board, which still bears the brand of Charles I.

Another very interesting work, also described by Van der Doort in his catalogue of the limnings of Charles I, is:—

'No. 67. Done by Isaac Oliver. Item, a certain naked young man's picture, to the waste, holding both his hands across one another on his breast, leaning his head upwards towards his left shoulder, in a black wooden turned ebony box, with a crystal over it, done upon the right light."

a 'This is amongst the limnings of the late earl of Oxford's cabinets.'

This beautiful picture, 'done from the life,' is preserved at Welbeck with others from the same source.

It would be a long and tedious task to enumerate even a tithe of the work accomplished by this laborious artist during his comparatively long life. He was born about 1564, and was buried at St. Anne's, Blackfriars, on October 2, 1617, which would make him just over 60 at his death. Of his son Peter, who continued his father's work, a notice will appear in a succeeding article.

(To be considered.)

I Date II, page 27

SILVER PLATE AT BELVOIR CASTLE

🦈 BY J. STARKIE GARDNER, F.S.A. 🗫

PART II (Conclusion) 1



of silver in the possession of the duke of Rutland, among the most valuable in England, are the superb Elizabethan rosewater ewer and dish

(No. 1) 2 largely constructed of agate. These were for long reputed to be the work of Benvenuto Cellini, so exquisite is the workmanship, but their style and hallmarks prove them to have been produced in England, the ewer in 1579 and the dish in 1581. The agate is a red carnelian cut into concentric cylinders from a single block. Three of these are mounted to form the body, and a fourth, the smallest, forms the neck. The largest of those forming the body is uppermost, the others diminishing downwards, so that they would telescope but for the richly-embossed silver mounts which retain them. These, in the form of bands, are margined by moulding enriched with the peculiar characteristic twisted-wire design known as 'dancette.' The bands, the shoulder, and the cup forming the base of the body, are all entirely covered with the finest arabesques of straps, scrolls, fruit, garlands, and masks, interspersed with centaurs, tritons, dolphins, etc., emblematic of the elements, and admirably disposed and executed. All are united, and the body completed by four exquisitely-modelled and chased female caryatids which extend, clear of the agates, in curving lines from the shoulder to the base. An oval contour is thus imparted, completely masking the step-like or telescopic outline imposed by the agate cylinders. Scrolls springing from the back of these attach to the bands, holding the agates in

place, the whole being thus so securely united that lapse of over three centuries has left the ewer as sound as when first made. The caryatids terminate quaintly in snails, indicating German inspiration, though the perfection of the design would suggest an Italian work of the finest period. The neck of agate is connected to the spout and lip of silver by four minute but also beautiful terminal figures with forked and intertwining tails. The spout is a finely-modelled female mask, and the handle a nude and helmeted triton, boldly arching over with forked and intertwined extremities. Quaintly poised on his back is a large snail extended, with a second and smaller snail perched above on its shell. The springing of the handle is the finelymodelled mask of a satyr. The stem and foot are as richly worked, with eagle's heads, garlands, and ovolo mouldings.

The dish, 18 inches in diameter, is inferior in general design, with thirteen large agates cut in *carbuchon* and set in the silver, which is embossed all over with arabesqued decoration, emblematic, as with the ewer, of earth, air, and water. They comprise monsters and masks, snails, insects, foliage, fruit, and flowers; winged figures, birds, and butterflies; crabs, lobsters, water shells, and fish; with elaborate mouldings round the raised agate centre and the rim. Both the ewer and the dish are gilt, and unusually rich as the effect is even now, small rivet holes in the borders of the ewer betray the fact that this was once jewelled. The ewer is 16 inches high, the mark upon it appears to be that noticed by Jackson on plate dated 1585-6, and deciphered by him as three trefoils voided on a shaped shield. They are so much more minute than is usual with London makers as to suggest them to have been registered by a foreign craftsman settled in England.



I. FLIZABETHAN ROSE WATER EWER AND DISH.



2. TRONE OF WINE THEN



Silver Plate at Belvoir Castle

No record exists as to when these unique and magnificent specimens came into the possession of the Rutland family, but they have long been at Belvoir, and have been used in a long series of christenings. If executed for the family they must have been made to the order of the third earl of Rutland, who died in 1587, when about to be appointed Lord Chancellor. The family possessed in Tudor times vast quantities of silver at Haddon and Belvoir, inventories of which exist, but no other piece of early date has been handed down. The ewer strangely expresses in its wealth of beautiful design the pride and exaltation of the nation, when united and undismayed by the coming Armada of Spain. Ere the dish was completed this had come and gone, leaving many of its galleons sunk in British waters with all their treasures and services of gold and silver plate.

Next in value and importance, but a century later in date, is an enormously massive piece of plate weighing close on 2,000 oz., and called a wine cistern.³ It is elliptical, and measures 4 feet in its greatest diameter, and stands about 18¾ inches high. The hallmark shows it to have been made by Ralph Leeke in 1681, while the original bill here reproduced (No. 7)⁴ proves that it was supplied indirectly through Messrs. Francis Child and John Rogers for the price of £616 10s., the firm still carried

on as Child's Bank.

The front (No. 2), interior (No. 3), and end (No. 4) of this magnificent cistern are illustrated. The body is boldly convex, and richly gadrooned with a concave neck bearing a scrolled acanthus border applied. The interior is likewise richly decorated with a similarly worked border around the lip, and a broadly-engraved acanthus design in the hollow encircles the arms and crest of the ninth earl, who was exalted before his death by Queen Anne, in 1703, to the rank of marquis of Granby and duke of Rutland.

The handles of it are especially finely modelled with the crest of the Manners, a peacock in his pride upon a cap of maintenance, over the great rings by which it was lifted. The whole stands upon four large claw feet $7\frac{1}{2}$ inches high, clasping balls 5 inches in diameter.

These grandiose pieces of plate were used to cool wine at feasts, and they are represented in old paintings with their complement of wicker-covered flasks and squareshouldered bottles. They stood on the ground by the tables, conveniently for the attendants. Only the richest nobles could possess them in silver, so costly were they, and the few that have not been melted and refashioned yet remain in possession of the families for whom they were produced. Ordinarily such utensils were in brass or copper, and are represented in pictures as still in use down to the first quarter of the nineteenth century. No other use than to fill it with punch to the brim on gala occasions has been made of the majestic Belvoir specimen within present memory.

During the eighteenth century these huge wine coolers became associated with a correspondingly massive vessel called a 'wine fountain,' which presented a more 'up to date' method of cooling wine. These consist of a large bowl on a foot, provided with a tap to draw the wine off, below a vessel with an ice-chamber, fixed above it like a French percolating cafetière. The fine example illustrated (No. 6) 5 weighs 346 oz., and measures 271 inches in height, with a diameter of 13 inches across the bowl. It was produced in 1728, and is of the Britannia standard, profusely decorated with rich ornaments, much of which is applied. These massive pieces of plate, like the cisterns, are rare, and still remain to their original noble owners. This one is no doubt identical with the 'Tower Bowl' of the Belvoir inventory of 1744, so named

Silver Plate at Belvoir Castle

from its high form and cover. It was made for the third duke.

Accessories of the toilette loomed very large when it became the custom, in the luxurious days of Louis XIV, to give At homes, or rather to hold levées in the bedroom or the dressing-room of the très grande dame à la mode. The beautiful silver-gilt toilette services en suite first appear in England when the end of the reign of Charles II was drawing near. The most costly of them coincide with the Regency and the reign of Louis XV, and were made in France. The superb service illustrated (No. 5)⁵ is by Edward Feline, and made in London in 1750. It bears the engraved initials

5 Plate III, p. 37.

E.R. under a ducal coronet, and is finely chased and gilt. It consists of a large casket measuring 81 inches in length and 61 inches in width, two measuring 6 inches by 5 inches, two lesser measuring 4 inches by 31 inches, and two measuring 31 inches by 2 inches, as well as two splendid scent flacons and a snuffer tray. Originally there must have been candlesticks and a toilet mirror. Extra pieces were usually added later according to the exigencies of fashion, and in this case these consist of two handsome trays, one of which is illustrated, made in 1751 and stamped G.B., probably the initials of George Baskerville, who registered his mark with the Goldsmiths' Company in 1749.



3 Hem it











CONTLET 5 (



EIGHTEENTH-CENTURY MIRRORS

JA BY R. S. CLOUSTON JA



O treat exhaustively of mirrors would be to write a history of the human race from the beginning of the bronze period to the present day. Neolithic man had discovered

how to polish stone, and applying the process to a metal is to make a more or less perfect mirror. The copper plates, for instance, on which engravings are made are mirrors, and the most useful test for equality of surface is truth of reflection. We all, consciously or unconsciously, use this test every day of our lives. The ordinary man, who may seldom 'regard his natural face in a glass' except when shaving, would be no judge of that material if shown it in the sheet, whereas, when it covers a dark picture, and gives him a distorted image of himself, he can tell good from bad, and make a very fair guess at quality.

The subject is wide, for any reflecting surface is a mirror. From a furniture point of view, however, it is not the surface but the frame surrounding it which is of interest. Even this part of the subject cannot be condensed into a short article, and the present writer's limitations are such that he is by no means sorry to find an excuse for speaking chiefly of eighteenth-century forms, though a few remarks on what went before may help to make the

subject clearer.

Wall frames of any kind are considerably more modern than most people who have not studied the subject would suppose. To us a picture necessitates a frame, but in older times pictures were fitted into the panelling of a room. I question, nevertheless, if frames are quite as recent as has been generally stated. As regards wall mirrors, the usually received date of the beginning of the sixteenth century is certainly wrong. In the portrait by Jan van Eyck in the

National Gallery, painted in 1434, the wall mirror is not only framed, but is of the convex shape. The art of blowing these mirrors was first discovered in Germany, and a later date has usually been given. This specimen may, of course, have been made in metal of some kind, but it is the frame rather than the mirror which is of present importance. It is beautifully designed, and, of its kind, would be difficult to match and very hard to beat. If we are to suppose it the first, or even nearly the first specimen, the wall-frame must be the Minerva of furniture, fully developed at its birth.

Whether picture or mirror frames came first into existence is a point on which there may easily be two opinions, neither capable of proof. But as early hand-mirrors had frames, it is at least probable that we owe the picture frame to the mirror. If this was so, it was by no means the last time in which mirrors affected other furniture.

The Van Eyck mirror is all the more interesting as, in the nineteenth-century English Renaissance, which was a revolt from early and middle Victorian taste, those of the convex kind were esteemed, while all other wall mirrors were 'not art.'

When those of us who are so unfortunate as to be able to remember the ordinary drawing-room mirror of the time, without which a claim to respectability could scarcely be made, we cannot wonder at such wholesale condemnation. I do not believe that any amount of antiquity will ever make them venerable, but that is because of their huge area and atrocious design rather than their use, though at the period that was also misunderstood.

A wall-mirror is not a 'looking-glass.' Its primary intention is, or ought to be, not only to give a feeling of air and space, but, where advisable, to alter the apparent proportions of a room. If we all live till

builders provide us with pleasantly-shaped rooms, the problem of over-population will be insoluble. A reversion to the intelligent use of mirrors is more possible; at least, it is something which we have in our own hands. To place a large mirror over the drawing-room mantelpiece was, of course, to choose the worst possible position. Few rooms err on the side of being too long for their width, and the resulting impression was that of a vast, uncomfortable square. The only thing I can find to say in favour of the custom is that it seems to have suggested the idea of 'Through the Looking Glass.'

The mirror as an overmantel is a much older fashion. It was usual in the time of Charles I, and our designers followed the French of Louis Treize by increasing the size. It remained, however, of reasonable dimensions, and, though I confess that my admiration for Inigo Jones is more as regards his exteriors than interiors, I have no fault to find with his mirrors from any

standpoint.

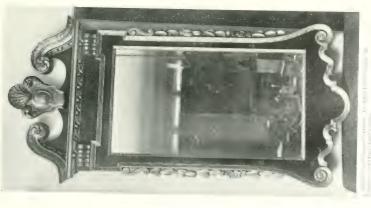
In the reign of James II silver frames for mirrors seem to have come into fashion, as can be seen at Knole or Claydon House; but it was chiefly, if not altogether, where the whole furniture of a room was composed of the metal. On the accession of William III everything became Dutch, but certain articles such as mirrors and clock-cases soon began to have a distinctive treatment, being covered with a mass of marqueterie on a light walnut ground. These, I understand, are highly prized by collectors. To me, they seem to 'writhe and squirm' more than the maddest eccentricities of Chippendale or Johnson.

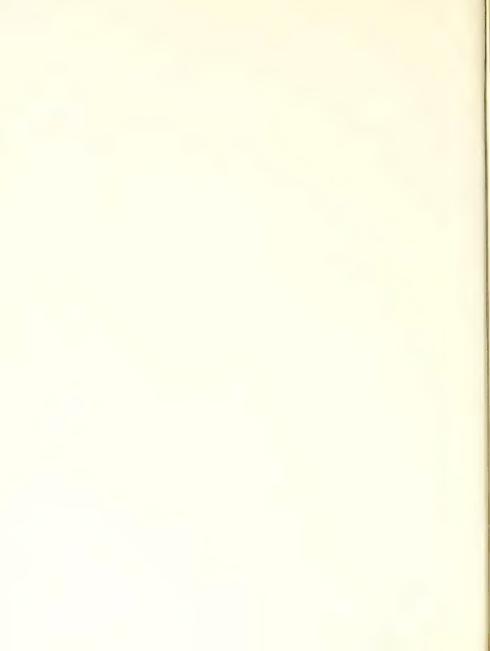
The Queen Anne style, though not always simpler in line, is much more so in treatment. Generally speaking, the attempt was to design in flat surfaces of sufficient breadth for veneering, and to trust to the choice of wood and the beauty of its grain for richness of effect. The lighter walnut

used in the mirror-frames and clocks of the former reign practically disappears. It was probably more suited than anything else to boxwood inlay, but by itself it lacked tone. But richness of tone is not a quality which, however beautiful, can live alone. The three principal ways of decorating furniture are painting, inlay, and carving. The first of these is in my opinion the least admissible, because it takes the work from the bench to the studio. In the Queen Anne period it was already dead, and inlay was rapidly dying. Carving remained, as indeed it always did, and must; but the difficulty of matching the quality of the fine veneers in solid wood minimized its use. Taste was ripe for the introduction of a material which combined the two possibilities, and the employment of mahogany instead of walnut was a natural sequence.

Wall-mirrors of the Queen Anne period may well rank with the best of the furniture of their time. They are simple yet satisfying, and rich without extravagance. Having only a general acquaintance with them, I do not pretend to any special knowledge, but there is one form, and that the simplest, which compels notice, because of its persistence. I allude to those in which there is usually a gilded shell over the glass, and in which the tops and bottoms are cut out into curves such as might be made with a fret-saw. Almost the identical pattern occurs again in large quantities, from 1780 to 1800, the chief differences being that they are not veneered, that instead of the shell there is an open space at the top usually filled by an urn or some other 'trade mark' of the period, and that the cut-out edges are left square—not 'bevelled off' in the manner of the earlier workmen. They are inexpensive to produce and at the same time very effective, so that it is no wonder that we find them once more in existence. My only objection to the present-day specimens is their







pendale' could hardly be applied to them. Early eighteenth-century mirrors have a special interest from the legend that the father of the great Chippendale was a carver of mirror frames; but the more we know of the history of the family and the furniture art of the time the less the statement seems worthy of implicit belief. That he was a carver may, I think, be accepted; but that he devoted himself exclusively, or even chiefly, to mirror frames is scarcely so likely. We know, from Miss Constance Simon's research, when the second Chippendale died, when he married, and also the exact date of the death of his eldest son; but we know neither the age of the great Thomas nor that of his father. The author of the 'Director,' after whom the whole period is named-and, in my estimation, rightly named—died in 1770, so that if we allow him the Biblical limit of fourscore years, he could only have 'come in with the century.' Probably he was even younger, for in 1762 neither his capacity for work nor his receptivity for new ideas was abated, but rather, indeed, more obvious, as can be seen from the differences between the second edition of the 'Director' in 1759 and the third in the year mentioned. But taking even the beginning of the century as the date of his birth, it seems likely that the attribution of certain early chairs to him is incorrect. The Soane Museum chair is probably the earliest of these. writing of it-some time ago now-I, with a certain amount of fear and trembling, gave '1720 or earlier' as its approximate date; and though this has, to my no small satisfaction, been generally accepted, I should prefer to alter it to '1710 or a little later,' as the result of more mature consideration. The Bury settee and chairs may also with confidence be attributed to someone of the name of Chippendale, as also an even earlier chair exhibited at Bradford and illustrated in The Burlington for August, 1904.

designation, for a worse term than 'Chip-

My opinion, which I only give simply as an opinion, is that all these pieces were made and designed by the first Chippen-But whether they came from his own chisel or his son's, he must have been a noted carver in his time; for, to teach, one must know something of the thing taught. The present question is whether he confined himself to mirrors. In the middle of the eighteenth century there were men who did so, but Queen Anne and early Georgian mirror frames, though carved, gave by no means the same play for the chisel. Here I may say that I use the term 'Queen Anne' to denote a style rather than a reign. The seventeenth century is not my special province, and I throw out the suggestion with all due deference to the opinions of those better qualified to lay down the law; but it seems to me, from what I know of the eighteenth, that much of so-called Queen Anne furniture must have been made in the preceding reign. I can see no reason for assigning a later date to the introduction of mahogany into England than into America, where Dr. Lyon has proved it to have been used at least as early as 1708; and when mahogany began the Queen Anne style was dead or dying. If we, further, remember that though the two reigns were of about the same duration, there is much more 'Queen Anne' furniture extant than 'William and Mary,' the supposition becomes still more likely. The term, however, is a convenient one, and so generally understood that, had I the wish to change it, the feat would be impossible. Even if it could be proved that not a single piece of Queen Anne furniture was made while she was on the throne it would be just as difficult to alter the appellation as to prevent the proverbial mention of her decease. She was a pitifully weak woman, who left no mark of any kind on history, yet whose name is a household world. My objection is not to the descriptive name. but to the statements which still continue

to be made regarding the duration of the

period to which it is applicable.

In the mirror frames which succeeded those of Queen Anne design—and of which I illustrate what seems to me to be an early specimen 1—there was considerably more carving, but not enough to warrant the supposition that a provincial worker should choose that branch as a speciality. Yet though the first Chippendale can scarcely have begun life in this particular line, it is quite possible that he may have lived long enough to devote himself to it. His son married somewhat late in life, but he was fighting his way up in London, and an early marriage would have been a hindrance, whereas to a small tradesman in a provincial town, with both shop and bench to attend to, it would have been a help.

Furniture legends must always be received with the greatest caution; but, on the other hand, where we have nothing else to guide us, it is unwise to set them aside without due investigation. With regard to the Chippendale family there are two, both equally persistent: one already mentioned, and the other that Thomas Chippendale was assisted by his sons. The latter, so far as regards the Director period-the only accepted phase until quite recently-is disproved by the age of his eldest son; yet, if we substitute 'father' for 'sons' there is at least an inherent possibility of truth. It is interesting, from the present point of view, that these two stories become more probable from the study of mirrors.

After the Queen Anne period and up to the advent of Robert Adam, who touched everything in the interior of a house down to ladies' workbags, there is a divorce between the arts of architecture and furniture design, the one going forward, while the other sought back. The furniture designers, in fact, were making history, while the architects contented themselves with repeating it. Architects had less and less to

do with interior fittings, and each class went their own way, the result being a curious and incongruous mixture. I question if the most bigoted purist in periods would advise the reconstruction of a room and its furniture such as must have been almost universal in the forties. The two styles do not mix, and cannot be made to do so. Imagine, for one moment, what Hogarth's magnificent series of Marriage à la Mode would be had he furnished the rooms with claw-and-ball Chippendale chairs; or, still worse, with the ribbonback pattern.

I entirely fail to agree with those who consider Hogarth's interiors a caricature of Kent and Ware. To me it seems they are bettered in the taking; which, though it may make the originals ridiculous, is not anyone's—certainly not Hogarth's—idea of caricature. There were two distinct styles: that evolved by the furniture makers, which is not only as purely English (possibly more so) than any other, but not even comparable to anything else in the world, and the somewhat heavy pseudo-classic of the architects. No one who knows the works of our first really great English painter need be told to which school he gave his adhesion. There were two art factions, and party feeling seems to have run somewhat high. With the exception of politics and theology there is probably no subject on which catholicity is more difficult of attainment, and—to their credit be it spoken—the cabinetmakers seem to have possessed the most. Chippendale, their great representative, remembered or forgot his 'five orders' as suited his convenience; but, though he may be held to have carried the quality to excess, he never put one style before another, not even to the exclusion of the rival classic. Ware, on the other hand, slightingly describes the furniture design of his time as 'an unmeaning scrawl of C's.' Poor Ware! Even an Architect to the

King cannot always 'reach a hand through time to catch' the verdict of posterity. It would have been enough to make him turn in his grave if he could have known that his name would be chiefly remembered for this one remark. Yet there can be no doubt that he voiced the 'instructed' opinion of his time, the cardinal rule of which was that anything which could not be looked at through the refurbished but century-old spectacles of Inigo Jones must of necessity be wrong. I am far from depreciating the great Caroline architect —he is the strong wine of the old classicism-but I have my own opinion regarding the milk-and-water copies of his style which passed muster before Cham-

bers came back from Italy. Though architects could, like Ware, throw contempt on the furniture of their time, they confined themselves to words, except in a few particulars. We can easily understand the reason of their dissatisfaction, whatever view we may take of their work, because of the incompatibility of the styles. From one point of view it is a subject for regret that architects were beginning to pay less attention to interior fittings and furniture, but it would have been a thousand pities had we lost what our cabinet-makers did for us, and were compelled to accept in its place the creations of these poor copyists. Inigo Jones, with all his distinctive feeling, designed interiors fitted for the reception of furniture not only pre-existing, but of a different feeling; these men paid no more attention to what their rooms were meant to contain than a ready-made boot shop to the

The only things which, for a time, they kept in their own hands were the chimney-pieces and the superimposed mirrors. What these were may be seen from a book published in 1739 by 'William Jones, architect.' Whatever is good in them, and they are by no means to be despised, comes

shape of your foot.

straight from his great namesake, the faults being limited to his departures from his model. A comparison of the then published work of Inigo Jones and these designs shows a similarity which nearly amounts to forgery.

When, however, Chippendale, Lock, Copeland and a host of other furniture-makers took to designing mirrors, the natural result followed. The best men won, and it is not necessary to endorse all their later extravagances to rejoice at the fact. Before that time we must regard wall mirrors rather as a branch of architecture than of furniture, for even those specimens, like the illustration, which do not

owe their origin to architects, naturally

followed on somewhat the same lines as they had made fashionable.

Perhaps the best-known wall mirrors are those of the Chippendale, or rather the 'Director' period; certainly they have had more mixed praise and abuse than anything else in our furniture. Among recent writers I am the only one who is so old-fashioned as to give the palm to Chippendale. I scarcely know whether to be proud of the fact or not; but I continue to do so, not because of his overwhelming superiority in any one branch, but on account of his all-round excellence. Among the best known cabinet-makers of the eighteenth century there is, for instance, no branch of furniture in which I can consider Hepplewhite a serious rival; but among his contemporaries Ince was better for the lady's boudoir, and Manwaring, in a totally different feeling, approached him in chairs. I have never been able to make up my mind as to whether or not Sheraton surpassed him in the latter particular, chiefly because of the proverbial difficulty of comparing three pounds of butter with three o'clock in the afternoon; but I have no doubt that, so far as regards wall decoration of any kind, Robert Adam reigns supreme.

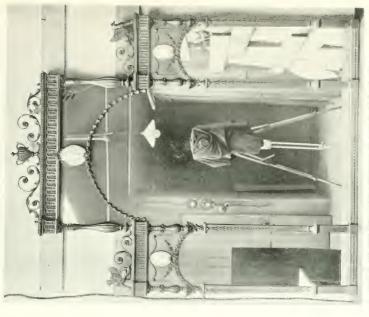
Before endorsing a wholesale condemnation of Chippendale's mirrors, it would be well to consider the eighteenth-century walls. These were sometimes covered with papers imported from China, but much more generally with those of English design. I have recently had the opportunity of studying a large collection of these, and I can honestly say that anything, no matter what, which covered a part of them would be, artistically, an unmixed blessing. Apart from that, it must be remembered that until Adam's time, eighteenth-century architects left the walls severely alone, and something was required to join them to the furniture they surrounded. I am far from preaching the flamboyant; but it seems to me that furniture intended for actual use is different from that which is purely decorative, and I cannot apply the same rules to a wall frame as to the back of a chair or the leg of a table. For my own part, if my ship were unexpectedly to come into port, and I could see my way to purchase a fine set of ribbon-back chairs, I can think of nothing more in harmony with them for wall decoration than these same flamboyant mirrors. They have faults; and very bad faults. Even admitting the general feeling, there is too usually an attempt to combine conventional design with realistic treatment; but, to judge them fairly, we must put ourselves in the place of the old carvers.

Even now, a picture which would be ignored by the ordinary amateur is admired by painters for its handling; and mere workmanship, and love for the chisel—both eminently praisable qualities—had much to do with the adoption of the style.

One of the leading objections to Chippendale's mirrors, apart from their flamboyance, is the occasional inequality of their sides. This, however, is not so frequent in his large designs as in his girandoles and sconces, in which I would rather praise than deplore the absence of rule and square. I illustrate an example of the 'Director' period mirror,' and also, for purposes of comparison, two of the Adam style's; though of that, and what followed it, I purpose to treat in a future article.

² No. 2, Plate I, page 41.

8 Plate II, page 47.







THE CENTENARY EXHIBITION OF GERMAN ART

AT BERLIN

nators of this show, that it was originally intended to hold it before the great Paris Centenaive in 1900. The preparatory committee soon discovered that it was impossible to raise either sufficient enthusiasm for the project, or even the amount of faith in it necessary to carry it through successfully. Above all, they found that in every one of the numerous centres of Germany in which art had thriven, a number of men or of groups had engaged the whole of the public interest, sometimes without really being entitled thereto, as the sequence showed, but always with

the effect of leaving no room for anyone who

T appears from a recent article by Lichtwark, one of the origi-

held up other ideals than their own.

The present generation believes that many of these sensations, these reputations so rapidly established in former decades, were not genuine. Owing to the political and social conditions obtaining in Germany a hundred years ago, the possibility of the fine arts flourishing was precluded, and intentions had in a great measure to take the place of attainments. Intentions are the embodiment of ideas, and by easy stages German art drifted into its veneration of the idea underlying any piece of work. Nine-tenths of the failures within the realm of German art during the past century are owing to this undue valuation of the logical element in the art and in single

specimens of paintings.

The members of the original committee were bent upon discovering whether there had been a number of artists never much heeded in their own time, and quite forgotten now, because they had not succumbed to the national failing, but all the more deserving of having their names rescued from oblivion for that very reason. It was con-sequently decided to direct the attention of each art centre to its own past history. The museum authorities were inspired to look more particularly into the past of their own town and province, and to devote the means at their disposal, if not exclusively at any rate largely, towards collecting the work of local artists. They were persuaded to believe that in this way they would further the interests of their community and art interests in general much more than by the occasional purchase of some work by a famous stranger. Private collections and houses were examined, and such as could be secured among their valuable treasures were transferred to the public museums.

Many local exhibitions have already taken place, to show what has been attained in this direction so far. The present Berlin show is the first general muster. The men who have arranged to not themselves claim that it is a final affair, on the strength of which the history of German

art, for instance, should be written anew. They rather say that it is nothing but a first attempt by which they hope to arouse so general an interest in their endeavours that more thorough investigations in all parts of Germany will ensue.

As is natural in such cases, where one scarcely expects to find anything of really first-rate importance, whatever is found that is merely good is apt to be overrated. Just as the French primitives a couple of years ago were suddenly hoisted from their undeserved position of neglect to an equally undeserved place among the highest ranks, so too some of these men now newly discovered are by way of contrast lauded above their due. No really great genius has been unearthed: it was scarcely to be expected that this could occur. Still, we are under great obligations to a movement that has made us acquainted with such uncommon talent as that of Wasmann, Friedrich, Oldach and a few others, of whom the first two were merely names heretofore, and the third

scarcely that.

But the most important knowledge which has come to us in consequence of this exhibition is that many of the painters who have become in an undesirable sense of the word popular originally started with such excellent promise of an extraordinary future. It is most astonishing to see men, in their earliest student days communing with nature in a way which tallies with the most advanced of modern ideas on art, who in later days fell in with lifeless academical habits and the cold conventionalities of official art. Some of this talent was deflected from its natural course. in consequence of entering some academy school where a traditional style was handed down from father to son, so to speak, each generation having less appreciation for the original spirit than its predecessor, and of a necessity therefore attaching more importance to the empty formulae. Others were ruined by that curious spell, Rome, to which fascination German artists during the first half of the century yielded in so strange a manner. Whoever could go there, of course failed to be harassed by the little troubles of life; he had left them behind him at home. And from having eliminated the petty realities of life from his daily existence, he came to neglect the realities of nature in his art. Yet others showed themselves too weak of character in the face of some momentary success, resting satisfied with copying this, time and again, to the end of their lives; or in the face of some fleeting fashion to which they gave themselves up body and soul.

The case of Lenbach is perhaps the best known of this kind. The magnificent Shepherd Boy Lying in the Sun (at the Schack Gallery in Munich) and the splendid early landscapes lead us to regret that the task of copying old masters for a couple of years for Schack's gallery should have so

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entirely changed Lenbach's aims. Yet Lenbach, even after the turn things took, infused so much of his own personality into his work, that he is to be reckoned one of our great painters, though he might have become a still greater one if he had not been directed into this particular channel. But look at Defregger, who is popular with the multitude on account of his endless number of stereotyped buxom Tyrolese lasses and chromolike 'genre' pictures, generally jokes, of life among the highlands. To see a splendid mountain landscape dated 1860 by his hand, fresh and with the breath of nature upon it, is a genuine surprise. In this case too we must regret that the success of a few pretty-pretty pictures nipped so much talent in the bud. There are a good round number of surprises like this in store for the visitor to this exhibition.

The 'Centenary' ishoused, like the Menzel Exhibition last year, in the National Gallery at Berlin, which has been arranged for the purpose with some quiet decorations by Peter Behrens. The building contains over two thousand paintings, and this is only a part of the show. Some rooms in the adjacent 'New Museum' contain a series of pictures painted between 1775 and 1800, besides an extremely interesting collection of drawings. But even this is not all; so many more works have been sent than could be accommodated, that a large number will be sent to the annual Fine Art Exhibition at the Lehrter Bahnhof, which has arranged a 'retrospective show' on purpose.

The Centenary Exhibition by no means professes to give an account in nuce of the development of German art during these hundred years. Some men—Piloty and Kaulbach, for example—are scarcely represented. It is because they and their style are perfectly well known, and further investigation has not disclosed any new traits or facts about them. The aim of the exhibition was principally to call attention to forgotten or unknown men or pictures, and, as I have shown above, to examples of a man's work differing from that by which he is generally known.

The arrangement rests upon a chronological plan and begins over in the 'New Museum,' then proceeding from the top story of the National Gallery downward.

The first room in this top story carries us back to the end of the Rococo period with some interesting portraits by Graff, Chodowiecki and their contemporaries. There follows a room dedicated to the Nazarene School, which includes some extraordinary portraits by Eduard von Heuss. They are painted in a low, silvery tone, and the values actually recall to some extent Whistler to our mind. Some of the work of Philipp Veit, Ramboux, and Rehbenitz, excellently drawn and modelled with an abundance of feeling, is likewise most interesting. Portraiture, Still Life, and Landscape sketches, anyway, are the three fields

of art which offer the surprises and the delights in this exhibition. In the next room we find a picture of the Campagna by Martin Rohden, a native of Cassel, painted in the year 1810, which is as clear a specimen of a 'plein-air' landscape as any that was ever painted in Paris two generations later, and an excellent one too. The following Hamburg rooms harbour the 'clou' of the exhibition, the really splendid work of Friedrich Wasmann, which was like a revelation. His portraits, generally about half or third life size are full of acute observation, and seem to have grasped the character of the individual portrayed, in a manner altogether uncommon in his time. The landscapes, too, are personal and straightforward without the least vestige of the inclination of that period towards the heroical and ideal. The Hamburg exhibit is large, but this is the one province which alone has already been thoroughly investigated. Lichtwark has by this time published so much about Hamburg art during the early part of the century that one knew what to expect. The same may be said of Vienna; its Waldmüller, Daffinger, etc., were 'rediscovered' already a couple of years ago, and some of them have even been shown elsewhere in the meantime to better advantage than it was possible to show them here. The portraits of Amerling deserve special mention, in connexion with the Vienna rooms.

The middle floor brings us already nearer to our own times, and consequently the complete surprises are fewer. Such a surprise is to be found in Friedrich Karl Hausmann, who, in an age that delighted in the insipid landscape art of Preller, painted pictures which might at first glance be taken for the work of Brangwyn! In this middle floor, moreover, men whom the well-informed have never quite forgotten and scarcely ever underrated, are shown as they have never been shown before. Nor will one ever again have such an opportunity of studying Caspar David Friedrich, Karl Blechen, or Karl Spitzweg. Spitzweg is so well represented in the Munich galleries that there never was any fear of his being neglected. We knew his exquisite style well, or rather we thought we knew it, until we were shown here some magnificent paintings that can be put on a parallel with the best of Daumier, and which give a new notion of the importance of Spitzweg.

The ground floor embraces the work of the masters (the majority of them still at work among us) which they executed before 1875. The surprise of this floor is, perhaps, the Wilhelm Trübner room, which discovers this artist to have been in possession of that broad and powerful handling at so early a date, which one generally had attributed to influences working upon him within the last ten or fifteen years.

It is a privilege to see the life-work of Leibl spread before one as it is here, and one is aston-

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ished at observing how widely his influence extended, how many more pupils he may be said to have had than is generally supposed. The early work of Liebermann is interesting; yet, before 1876, his importance was nothing compared with what it is now, and he has made great strides forward since then. That queer anomaly, Hans von Marées, who may not be judged by what he achieved, but rather by the influence he exercised, has another whole room devoted to himself. One gets a clearer perception of what he was striving after from his black and white drawings, however, than from these paintings and sketches in oils. Two of the most important men, Böcklin and Feuerbach, are not shown to advantage. In the case of Böcklin this may be readily excused, for since his death so many and so thorough exhibitions of his work have been arranged in Berlin and other German towns that we may say we know him well and esteem him accordingly.

No less than seventy-five works by Feuerbach are on view, but they are badly hung for the most

part, and scattered over half a dozen rooms and halls, so that they fail to impress one. Among all the German artists who are to be ranged between 1800 and 1875 I consider Feuerbach to be the grandest. He alone could infuse an heroic vein into his art, which is truly heroic without the slightest tinge of inflatedness or insincerity. He alone, among the German artists, combined superb draughtsmanship with the true spirit of a painter. For whereas the best of his contemporaries never rose above compositions which were conceived as cartoons or drawings, and the coloration simply laid over the drawing, as it were, Feuerbach started with a colour scheme. He embodies that rare combination of true painter-like qualities with exquisite draughtsmanship. Much has been done to atone for the neglect which the artist had to put up with during his lifetime; yet there is still a good deal more to do. And there is room for a really excellent exhibition of his life-work.

H. W. S.

ADOLPH VON MENZEL



HIS magnificent work,¹ containing over 600 illustrations, and a short introduction by the eminent and foreseeing Dr. Hugo van Tschudi, gives the best general survey of Menzel's work yet published. It renews with me the recollection of the very complete

exhibition held in Paris about twenty years ago, an event of the greatest significance, since we owe to Menzel the most precious and genial record of Wilhelm I and of things German during a period which might be described as A.D. Bismarck. I mention this exhibition, for it established the immunity of art from all local accidents. It was also the proof of the appreciation the painter had earned on all hands, for Menzel is one of the few great artists in the nineteenth century who during his lifetime has been acknowledged by the official and unofficial worlds, by his own countrymen and by foreigners alike. His work has a general, not a local, interest.

Menzel is a realist, perhaps the only conscious realist in modern painting, though observation and a love of facts have been symptomatic of a large portion of the art of the nineteenth century. His is that infinite capacity for taking pains which might be described as the essence of realism. He expresses profoundly that somewhat middle-class assertion of a busy personal choice which finds a counterpart in the realistic literature of thirty years ago. We might describe him as one with the reaction against romanticism, and above all against all the

¹ Adolph von Menzel. Abbildungen seiner Gemälde und Studien. Munich. Bruckmann. £5.

faculties of the imagination, did not a portion of his work (that related to Frederick the Great) present intense qualities of thought and emotion, and that constructive vision which we do not usually associate with realistic art. In this portion of Menzel's work the eighteenth century seems to live again with a vivacity and veracity we shall not detect even in the portraiture of that century wherein the vivacious 'masks' or sketches of Latour stand alone as a record of things seen, or rather of faces as they were. The pretty false illustrations of Moreau le Jeune and of Dubucourt reflect something of its furniture and clothes, but Hogarth, the feeble Longhi, and the minute Chodowiecki do not succeed in convincing us. Menzel by his grip on character and his sense of the intimacy of movement, of the naïveté of dress and the constant perception of the likely, persuades us, however, into the belief that such was the eighteenth century. Not so Hogarth with his violent and didactic vision, still less Longhi with his inanimate marionettes, or Chodowiecki with his little clockwork figures. Menzel's evocation of the times of Frederick strikes one as a thing seen.

With Menzel the love of realism was an intellectual bent; the same faculties of analysis he had brought to bear on the reconstruction of the eighteenth century were reflected on to his own times; it is in this faculty of analysis that he differs from those artists who at some time have been called realistic. In the forties and fifties Menzel painted studies of town and suburban life, nooks of nature and glimmerings of light upon everyday things which influenced Degas and other artists we are accustomed to describe as Impressionists or painters of 'Real Life,' with capital letters to

Adolph von Menzel

both words. I do not forget that impressionism, or the modern sense of the things to paint, has its origin also in the large but unthinking naturalism of Courbet (notably with Manet), but Menzel painted the Balconzimmer, the Théâtre Gymnase, besides countless other glimpses of actuality some twenty years before we shall find such things in the work of Manet, Charles Keene, and Degas. A marked affinity between Degas and Menzel survives up to the eighties, when the temperamental difference between the two artists and their nationality asserts itself; and whilst Degas drifts more and more into 'pattern,' we detect in Menzel something of the passion to observe merely for its own sake which underlies his vast industry, patience, and boundless curiosity. With the great German the thing to say, or the way to say it, becomes too often tangled and confused, and we have works like The Market Place at Verona in which the realism has ceased to be genial, and seems to become elaborate and theoretic.

Are we to deny to Menzel that larger and more synthetic perception which we value in all great art (in Millet, for instance), and so rank him with those artists who are merely ingenious, after allmere hunters after the curious which may be found in everyday things? His large picture The Steel Forge is there, not wholly to cancel such a verdict but to modify it. Has Menzel done admirable things in portraiture? He has done so in the tangle of his pictures, notably in his studies for the Coronation of Wilhelm I, and in that masterpiece of genre the Cercle am Hofe Kaiser Wilhelms I, but not so in separate condensed portrait painting; in this he is almost insignificant and ill at ease. What were his limitations, since he has drawn and painted most things, and worked in

most mediums? His fault was a temperamental lack of proportion, something casual in the fibre of the man, not in the artist; he was indifferent to the essential harmonies which the artist expresses in line and mass: he was indifferent to beauty. By this let me be understood by Englishmen who confuse beauty with prettiness of fact. Menzel was capable of noting grace when he came upon it, just as he was capable of rendering the wrinkles on a pair of boots or a spot on a wall; his scrupulous realism made him note the beautiful if it chanced his way. But the major harmonies of his craft were replaced by the notes and reminiscences of a spirited raconteur; his eye noted variety, he loved animated incident and detail, he was restless like Nature herself. Menzel never attempted that ordering of his perception and emotion which makes for style, nor had he that sense of crisis which also makes for beauty. The bustle and fuss of a restaurant or railway station delighted him and proved sufficient; he even told small fibs in his wish to convey vivacity and animation, crumpling faces and clothes into a convention which soothed him like a rhythm. I do not state this with the wish to belittle, since an artist is valuable in proportion to the success he has achieved in the field he has chosen; his faults were to some extent those of a period which was over self-reliant, grasping, and egotistic in its sense of life; his qualities were all his own, and no gallery of art which should aim at a comprehensive record of the nineteenth century could afford to be without some specimen of his work as a painter, and above all as a draughtsman. I fear this valuable suggestion does not come within the province of the strenuous management of the Tate or Chantrey bequests.

CHARLES RICKETTS.

LETTERS TO THE EDITORS

THE VILLAHERMOSA VELAZQUEZ

GENTLEMEN,—I admit the possibility of Mr. A. G. B. Russell's proposition (concerning his note upon the Villahermosa Velazquez), that he and Señor Mélida 'might have derived any information we give in common from a common source.'

But then, his list of authorities should bear some sort of resemblance, for practical purposes, to that of Señor Mélida, especially as the wording of his second or historical paragraph (which alone concerned me) is often extremely close to, nay, sometimes identical with the Spanish writer's text. All his facts are among Señor Mélida's, and the order of his narration of them, with two exceptions, is the same; yet only one of the three authorities to whom he was 'mainly indebted' is a printed authority—the vague 'history of Spanish families in the British Museum.' With some experience of such works, I put it to Mr. Russell that this is Lopez de Haro's 'Nobiliario,' printed

1622, also one of Señor's Mélida's five references, but useless as an authority for the line of descent of Don Diego del Corral's portrait (he died 1632), and no verbatim source for the facts of earlier date, given 'in common' by both writers.

A. VAN DE PUT.

[The matter upon which Mr. Van de Put now enlarges has been already dealt with, and I must refer him to my answer in the last number and decline further controversy.

ARCHIBALD G. B. RUSSELL.

THE NEW HAVEN POLLAIUOLO

GENTLEMEN,—With reference to the painting by Pollaiuolo of Hercules and Nessus, illustrated in the last number, it may be of interest and value to state that the date of the painting can be shown to be anterior to 1467, a point of chronology worth establishing. For in the gallery of Sir Frederick Cook at Richmond there is an old Florentine cassone, the ends of which are decorated with copies

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of two of Pollaiuolo's paintings, one being the Hercules and Nessus of the Jarves collection, the other the Hercules and the Hydra of the Uffizi. On the front of the cassone appear the coats of arms of the bride and bridegroom (for the former of whom this marriage-chest would have been made), and researches in the archives of Florence have enabled Mr. Herbert Horne to say that these two families of Lanfredini and Carnesecchi intermarried in the persons of Giuliano Carnesecchi and Cas-

sandra Lanfredini in the year 1467. It follows therefore that both original paintings by Pollainolo were in existence at that date, and that both are therefore early works of his. That Pollainolo painted the Hercules and Hydra in 1460 for the Palazzo Medici is known independently by an extant letter of the artist, but the approximate date of the other painting can also be determined by the presence of the copy on this cassone of 1467.

HERBERT COOK.

ART BOOKS OF THE MONTH &

ITALIAN ART

GIOVANNI ANTONIO BAZZI, HITHERTO USUALLY STYLED 'SODOMA.' THE MAN AND THE PAINTER. 1477-1549. A Study, by Robert H. Hobart Cust, M.A., Magdalen College, Oxford. London: John Murray. 1906. Pp. xviii + 442. With 56 illustrations. 21s. net.

Sodoma's biographers, says a recent writer on Siena, are too much given to moralizing. Probably nothing that they can discover will induce people to give up calling him by his nickname, and we fear that the prophecy implied in the 'hitherto' of Mr. Cust's title-page will never be fulfilled. Suppose that it is proved that the name has not the sense attributed to it by at least one of Bazzi's own contemporaries (and Mr. Cust's attempts at proof, although he may have disposed of one or two items in the count, remain unconvincing), still the fact that he owned and himself used a nickname of so equivocal a nature shows how little importance attached to such matters at the time. Was not Porcellio, in the previous century, an honoured official at the court of the excellent Alfonso the Magnanimous? Fortunately there are other matters of more importance with which the biographer can concern himself. Thanks to the devoted industry of Mr. Cust, the task of estimating Sodoma's position in the history of art is now considerably lightened. Mr. Cust has confined himself, on the whole, to the purely historical treatment of the subject; his book is a mine of information on almost every question which has any bearing on it, and on not a few which have none. Those, however, who go to it for a clear account of the development of the painter's style will be somewhat disappointed. Early in the book we are left in some doubt as to the writer's opinion of Sodoma's relation to Leonardo da Vinci. 'Whether Bazzi ever actually was Da Vinci's pupil is quite uncertain' (p. 52). But from a passage on p. 62 it would seem that he assumes a very close artistic connexion indeed between the two; it is said (p. 80) that Bazzi became acquainted with a certain work, 'perhaps in the studio of Leonardo da Vinci' and (p. 148) 'Bazzi, it is probable, once more

entered the orbit and came under the influence of his good genius, Leonardo da Vinci.' One cannot ask for a dogmatic pronouncement on a difficult point like this; but what is wanted is a fuller discussion of the scattered pictures-of which the most remarkable is the Brera Madonna and Child with the Lamb-which bear on this point, with a more definite indication as to which belong to the pre-Sienese period, and which to the time of the master's second visit to the north. In the mass of material—largely of what is irreverently called the 'washing-bill' order—brought together in this book, it is difficult to be sure that any one point has not been dealt with; but there seems to be no adequate discussion of this Brera picture, nor any notice of Mr. Claude Phillips's views on it (Art Fournal, 1905). This critic has also attributed the remarkable portrait in the Städel Institut to del Pacchia, working under the influence of both Sodoma and Bronzino; and any theory as to the origin of this enigmatic picture is worth recording. Another omission-though a very small one-is the Juno with a Peacock (Reinach, Répertoire, i, 638), which might have been included in the list of attributed pictures.

No one, of course, now doubts the Vercellese origin of Sodoma. It is, however, worth noting that the identification of his birthplace with Vergelle near Siena is found as early as 1511; for Mr. Cust himself (p. 116) quotes the entry of the baptism of 'Apelle f. di Barzi da Vergelle dipentore.' A slip on the part of the clerk, probably, to whom the Sienese hamlet was more familiar than the Lombard city. After the Lombard artists, it was perhaps the great Sienese sculptor who exerted the most enduring influence on Sodoma. The largeness and nobility of style shown in his best work-such as the Adam and Eve, the Svenimento, the St. Sebastian-are due to a keen study of form as exemplified in great sculpture. Of all sculptors of the Quattrocento, della Quercia moves most nearly on the same level as the Greeks in grandeur of conception and form, although he is quite independent of them. We know from Vasari that Sodoma made sketches of della Quercia's work. But here the question arises whether too much conjecture has not been founded on this statement of the biographer. The

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two sketches in the Uffizi from the Fonte Gaia statues are, it is true, doubtless not by della Quercia himself; but it is by no means clear that they are by Sodoma. Cornelius describes them as of quite poor workmanship, and even suggests that they may be by Bruni, who sketched the figures of the fountain in 1839! In any case it is difficult to believe that they can be by Sodoma, the brilliant draughtsman; and it would be interesting to know whether they were assigned to him on any other ground than is afforded by Vasari's statement. In this connexion it is worthy of note that the Berlin Caritas, which is so obviously inspired by the same statues, is not universally accepted as the work of Sodoma. The master does not really lose by these deprivations; his debt to della Quercia is of a subtler kind. Ancient sculpture probably exerted on him influence of the same order. We can hardly doubt that otherwise the purely sensuous element must have been more prominent than it is in his paintings.

In conclusion, we hope we shall not seem ungrateful or meticulous if we point out that the book contains a rather large number of printer's errors. For instance, on comparing the facsimile of a small portion of a contract with the transcript as given in the appendix, we note some four discrepancies-unimportant, it is true, in themselves, but still discrepancies. The Latin inscription quoted on p. 176 is surely unintelligible as it stands; and a line of Virgil on p. 89 ought not to have been passed with two errors destructive of both rhyme and reason. The illustrations are good. The index is curiously full of unnecessary entries, the space of which might well have been spent on differentiating under some of the important headings, such as 'Holy Family,' especially as the list of pictures and drawings contains no references to the body of the book. Of course these are small matters; we have only noticed them because Mr. Cust's book is one of the most valuable of all recent additions to the biography of Italian artists. G. F. H.

THE ART OF THE VENICE ACADEMY. By Mary Knight Potter. G. Bell & Sons. 6s. net.

THE MUSEUMS AND RUINS OF ROME. By Walther Amelung and Heinrich Holtzinger. 2 vols. Duckworth. 10s. net.

As the aims of these two books are similar they may well be noticed together. After examining several volumes of Messrs. Bell's series of handbooks to famous galleries, we are by no means convinced that they were right in adopting the narrative form of presentation. Though at first sight less formidable than the classified statement of a catalogue, the undivided pages lead to confusion even when the subject-matter is kept more completely in hand than Miss Potter keeps it. If a moderate degree of definition had been

attempted by printing the titles of the pictures in bolder type at the top of the paragraphs dealing with them, the result would have been far less confused than it is at present. Nor is the author quite satisfactory in other respects. She has read her authorities, but has hardly the experience to assimilate them, and an air of ill-digested information pervades all she writes. When she keeps to praise of a vague kind Miss Potter is a tolerably safe if commonplace critic, but her strictures are not always fortunate. It was perhaps unwise to attempt so much, since the public that takes an interest in attributions and critical scholarship expects a high standard of aesthetic judgement, whereas a simpler and shorter book equally well printed and illustrated would have appealed to a less exacting clientèle and a far larger one.

The two little books on the buildings and sculpture of ancient Rome (the sub-title on the cover is distinctly misleading) compare favourably in size, method and matter with Messrs. Bell's publication. They are of German origin, and, therefore, before all else, practical. The type and illustrations are clear enough, while the books are kept, as such things should be, to the size of a thin Baedeker. The matter, too, is admirably arranged and presented; Dr. Holtzinger's volume on the Ruins indeed is a masterpiece in this respect, as the subject is peculiarly difficult. Dr. Amelung has the excellent habit of illustrating the sculptures of Rome by correlated works in other museums, thus conveying the greatest possible amount of information in a small compass (not the smallest compass, for he is slightly diffuse compared with his colleague), and giving the reader a clear idea of the attitude of modern scholarship to the works in question. The ingenious restoration of the relief of the Horae in the Museo Chiaramonti suggests an obvious parallel with the Borghese dancers, and, therefore, with the bronze relief in the Wallace Collection, a point which might, perhaps, have been mentioned in a book intended for English readers. The volumes are revised by Mrs. Strong, and we have noticed only two or three misprints-the most curious of which are those in the dimensions of the theatre of Marcellus (vol. ii, p. 130).

THE ROMAN FORUM: ITS HISTORY AND ITS MONUMENTS. By Ch. Huelsen. Translated by Jesse Benedict Carter. Rome: Loescher. 4s., cloth 5s.

The Forum has once more, thanks to the labours of its excavators, become the centre of interest in Rome, and the appearance of a new edition of this admirable guide book within some eighteen months of the first publication, shows that the interest is no mere succès al'estime. The liberal supply of illustrations has been still further increased, and the book has been brought still

further up to date by the inclusion of the latest information about the Comitium and the Necropolis—perhaps the most extraordinary discovery of all. To those who do not already know the book we can recommend it most heartly. The history of the Forum in the middle ages and the Renaissance, and in post-Renaissance times, illustrated as it is by a series of contemporary engravings, forms a fascinating introduction to the account of the monuments themselves, which is as clear, scholarly, and sensible as one could wish, the more so because it is supplemented by excellent plans, illustrations, and really good bibliography, while it is issued in a cheap, compact, and handy form.

CASIMIR CHLEDOWSKI. Siena. Zweiter Band. Berlin, 1905 (Cassirer). Pp. viii + 271. With 40 illustrations.

HERR CHLEDOWSKI'S second, and presumably concluding, volume contains a section of some ninety pages dealing with the second period of Sienese art, covering, that is, the development of painting from Andrea Vanni and Bartolo di Fredi to Sodoma and Baldassare Peruzzi, and of sculpture and other arts from della Quercia to Francesco di Giorgio and Marrina. The rest of the book is concerned with studies in Sienese history and literature, which are of less direct interest to students of art. Taking it as a whole, the sketch of Sienese art is perhaps the most readable hitherto published. One might easily quarrel with the author's predilections. Francesco di Giorgio receives a somewhat disproportionate amount of notice; this Leonardo da Vinci on a small scale would be of little account but for his achievements as an architect, and still more as military engineer. Much of the space given to Signorelli's work at Monte Oliveto di Chiusuri and Orvieto might have been devoted to matters more pertinent to Siena. On the other hand Marrina and Sassetta will not be grudged the attention which they receive. When we come to details, a good deal of carelessness or rashness is apparent. Unless the exact date of Jacopo della Quercia's birth has recently been ascertained, it is unwise to give it simply as 1374. It is doubtful whether the great Sienese sculptor is personally responsible for the whole of the decoration of the doorway of San Petronio at Bologna. Cornelius, for instance, is probably right in assuming the assistance of pupils in the reliefs representing the childhood of Jesus. The subject of Marrina's altarpiece in the church of Fontegiusta is called the Resurrection of Christ. Except that the mistake has been made before, there is no reason for so describing the dead figure of Christ supported in the tomb by angels. Taddeo di Bartolo, born after 1363, is described as nearly a quarter of a century older than Quercia, and therefore less able to accept the tendencies of the new century.

In view of obvious chronological difficulties, it should not be stated without qualification that Matteo di Giovanni painted his first Massacre of the Innocents under the influence of the news of the Turkish atrocities, especially at the siege of Otranto (1480). At least one of his pictures with this subject, it has been pointed out, is earlier than that date. The Massacre illustrated and described as in S. Agostino is, if we mistake not, really the one in the Servi. The numerous misprints which occur, especially in Italian names, may be passed over. What we have noted is sufficient to make it obvious that the book must not be regarded as authoritative in detail; but it is nicely illustrated, the subjects being well selected (although we could gladly have spared Sarrocchi's etiolated version of the Fonte Gaia for another fragment of the original), and the book may be recommended as giving a sympathetic and clearly written outline of the subject. G. F. H.

EMPOLI ARTISTICA. By Odoardo H. Giglioli, Firenze: Lumachi. 1906. l. 3.

SIGNOR GIGLIOLI, who has recently been appointed inspector of the Pitti Gallery, has followed up his admirable account of 'Pistoia,' by a smaller but no less useful book on the works of art still to be found in the little Tuscan town of Empoli and the neighbourhood. Like the book on Pistoia, it is profusely illustrated, and, unlike the majority of modern Italian books, it is furnished with full indices and a copious bibliography. Signor Giglioli reproduces, among other things, the sculptures by Mino da Fiesole, Bernardo, and Antonio Rossellino, and the paintings by Masolino, Lorenzo Monaco, Francesco Botticini, and the fine but little known panels by Pontormo, in the church of his native place; and tells us all that recent research has been able to discover concerning their history. He also prints for the first time a number of original documents, including one of considerable interest relating to Starnina. The little book is one which all students of Florentine art will be glad to possess. H. P. H.

ITALIENISCHE FORSCHUNGEN. Herausgegeben vom Kunsthistorischen Institut in Florenz. Erster Band: Bruno Cassirer, Berlin, 1906. 8½ in. × 10¾ in. Pp. xiii + 388.

This publication is, according to the editor's announcement in the preface, to be conducted on the admirable principle of the combined investigation of works of art and of the documents relating to them. The editor probably does not seek to bring about the almost impossible combination of purely aesthetic criticism with historical research, but is merely expressing his conviction that the archivist is too liable to neglect altogether the evidence afforded by the objects themselves with which his documents

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deal. Curiously enough, the first article in the volume hardly conforms to the principle laid down in the preface; for beyond giving two illustrations of Ghiberti's St. Matthew, made by him for Or San Michele at the order of the Arte del Cambio, and discussing a few technicalities, Dr. Doren practically confines himself to his province as archivist. Nevertheless his article is an extremely valuable edition in extenso of the Libro del Pilastro relating to the statue. No little light is thrown incidentally on the relations between artist and employers; and the story is enlivened by an episode which does infinite credit to the guild's enthusiasm for its project, if not to its corporate morality. The guild wanted 200 florins to pay Ghiberti, and levied a contribution on its members. Now a late member, Piero di Bindo Dini, had left a sum of money for charitable purposes. From this bequest the guild paid 200 florins to a certain hospital, stipulating that the hospital should return the same sum in payment of an old debt. The members of the guild then received back the amount of their contributions, and Ghiberti was paid; what the deceased benefactor thought of it all we do not know. Count Francesco Malaguzzi Valeri contributes a monograph on the architects and sculptors of the Solari family in the fifteenth century. As sculptors they-even Cristoforo il Gobbo-hardly rose above mediocrity; Gobbo at his best is mannered and reminiscent of poor models, classical or Italian, such as Filarete. More adequate plans and elevations would have been welcome in the architectural part of this article. The third and fourth articles, the work of the late Dr. Ludwig, revised by Dr. Rintelen, present a brilliant example of the way in which documents and works of art can be brought to bear on an obscure subject, and of the reflected light which can thus be obtained for the illustration of the works of art themselves. They deal mainly with the restello, which was essentially a mirror-frame with an arrangement of hooks or pegs, and often a shelf, for the support of toilet articles. Catena had one decorated with pictures by Giov. Bellini, five of which still exist. Dr. Ludwig here gives us in 200 pages a fully illustrated treatise on the history and development of this and other toilet utensils-of great importance to the study of the art of sumptuous Venice -with an excursus on the allegories painted by Bellini for Catena's restello, all backed by an astonishing wealth of documentary evidence. If Dr. Brockhaus has much more like this in store for us, the Italienische Forschungen will become the most valuable serial publication concerned with Italian art.

G. F. H.

REMBRANDT

DIE URKUNDEN ÜBER REMBRANDT (1575–1721). Neu herausgegeben und commentirt von Dr. C. Hofstede de Groot. The Hague: M. Nijhoff.

This, the third volume of a series of monographs on the sources of the history of art in Holland, is a complete collection of the known documents which bear on Rembrandt and his family, beginning with the sale of a windmill by Rembrandt's grandmother more than thirty years before the painter's birth, and ending with a quotation from Houbraken's third volume (1721) relating to one Cornelis Brouwer, now no longer known as a painter, who is said to have been a pupil of Rembrandt. These dates will indicate the wide scope of the book, and the commentary by Dr. de Groot is so full that the volume is in itself a vivid treatise on the artist, his work, and his surroundings. Point after point of his glorious and disastrous career is illustrated with painful directness by short entries in registers, or by impassive legal documents. Sometimes, indeed, these latter have almost a tragic significance, such as that on pp. 380-381, which shows to what straits the artist was reduced at the time of his death. The book is, perhaps, too searching, too minute, too wholly free from padding to be suitable for the general reader; but no true lover of Rembrandt, and their number is increasing every day, should be without it. Naturally it raises countless questions, and of these we can deal with two only.

No reader can fail to be struck by the number of pictures by Rembrandt mentioned in these old inventories which even the keen search of the last twenty years has failed to discover and identify: vet we may doubt whether in all cases Dr. de Groot has been correct in speaking of these lost works as paintings. Take, for instance, the Lot and his Daughters, engraved by Van Vliet (p. 11). Have we any precise and definite authority for saying that the original in this case was a painting, and not a drawing? 'Inventor' surely does not of necessity imply a painting? The question is suggested by a reversed drawing in red chalk of this particular subject recently discovered by Mr. A. M. Hind. Were this proved an authentic work of Rembrandt we need go no further in search of Van Vliet's original. Secondly, the documents all go to show that the legend of Rembrandt's stay in England during the year 1662 is not so fantastic as some of his biographers have thought. No better proof of the open-mindedness which Dr. de Groot has brought to his work could be adduced than his fair and sensible statement of a case which bears every outward mark of absurdity. Hull has altered so much in the last two hundred and fifty years that a search there could hardly be other than fruitless; yet the district has never been regarded as a happy hunting ground for collectors, and so the existence of some relic of this legendary visit is just within the bounds of possibility. On p. 29 the date 1634 should surely be 1633. With this exception we have noticed no misprints in all the mass of documents and references which Dr. de Groot has edited so well.

C. J. H.

Rembrandt. Des Meisters Gemälde in 565 Abbildungen. Deutsche Verlags-Anstalt, Stuttgart und Leipzig. M. 10.

ALL students who cannot afford Dr. Bode's monumental work will find this cheap and handy compendium of Rembrandt's painting a most useful substitute. It is a model indeed which English publishers would do well to imitate so far as thoroughness is concerned. The book opens with a biographical memoir by Dr. Adolf Rosenberg. Then follows a series of 565 half-tone illustrations of the master's pictures in chronological order, beginning with The Moneychanger of 1627, and ending with the glorious sketch of an angel in the Strasser collection at Vienna. These are succeeded by short notes giving dates, signatures, and extracts from the researches of Bode, de Groot, and other critics, while the book is completed by a chronological table, a list of collections with their contents, and a classification of the pictures by their subjects.

In a work covering so wide a field it is natural that there should be some mistake. Apart from several undoubtedly genuine works in private possession, such things as the charming Landscape with Tobias and the Angel, in the National Gallery, should not have been overlooked, especially when pictures like the Deposition, which recently passed to Paris from the Abercorn collection, are included. The book will remind Englishmen of other losses, among them the charming landscape from the Lansdowne and Reiss collections, which has now

found a home in the Rijksmuseum.

The book, however, is as complete as anything of the kind could be expected to be, even in Germany. There are a few slips in the names of English owners, and the English titles (the titles are printed in English, French, and German) read quaintly sometimes. 'A Young Woman to whom an Old Woman Cuts the Nails,' needs no interpreter, but 'The Hunter of Miredrum' might not at once be recognized as describing the well-known picture of The Bittern at Dresden.

REMBRANDTS RADIERUNGEN. By R. Hamann. Bruno Cassirer, Berlin,

This study of Rembrandt's etchings from the aesthetic and structural point of view, though not without forerunners in Germany, has at present no English rival. The author's aim is to analyse Rembrandt's genius by making separate studies of his powers as an illustrator, his faculties of colour, of spacing, of modelling, and of lighting, illustrating his remarks with some hundred and

forty reproductions. These are excellently chosen, though we are not sure that the author was wise in employing line blocks, since the delicacy of the originals is almost always lost; the half-tone process, unpromising as it might seem, really gives better results.

The book should, of course, be useful to every collector of Rembrandt who studies his hobby sensibly, and it would be an excellent antidote to the mechanical or commercial trend of thought which is the collector's poison. To artists, however, who can read a little German it should be more useful still, for none of the great masters has left us a series of works so continuous and so instructive as Rembrandt's etchings. In one respect only is the plan of the book defective. It neglects the incalculable advantage that may be derived from studying the etchings of Rembrandt in strictly chronological order, stage by stage, from consistent experiment to equally consistent mastery. Only thus can we get the full benefit of the immortal example Rembrandt set to all succeeding students. The publishers would have been wise to mention the price of the book, though it is presumably moderate.

REMBRANDT: A Memorial. Part I. Heinemann. 2s. 6d. net.

THE tercentenary of Rembrandt's birth has apparently suggested the issue of this handsome publication. The text is supplied by M. Emile Michel, who writes in his usual popular strain, but the letterpress is clearly intended to be subordinate to the illustrations. The three drawings included in the present part have already appeared in the various editions of M. Michel's book, but the part also contains plates of four pictures, the earlier portrait of Rembrandt in the National Gallery, the Syndics, the Noli Metangere from Buckingham Palace, and the Portrait of a Lady in the Liechstenstein. These are all excellent of their kind, and make the number both handsome and cheap. It might be wise in future parts not to rely too much upon the well-known pictures and drawings that have already been published in M. Michel's book, as that must to some extent restrict the circulation of what should be a still more popular work, while the number of fine pictures and drawings by Rembrandt is so great that there is plenty of fresh material to draw upon.

ENGLISH PAINTING

SOCIAL CARICATURE IN THE EIGHTEENTH CENTURY. By George Paston. Methuen & Co., London. 1905. 52s. 6d.

THIS is a handsome and amusing volume which should be of use to students of eighteenth-century manners. At the same time it is a disappointing volume. The plan upon which it is drawn up is simple and excellent. It is divided into seven sections. Over two hundred caricatures are

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reproduced, and arranged under the following headings: The Beau Monde, Dramatic and Musical, Literary and Artistic, Sport and Games, Popular Delusions and Impostures, Royalty, Miscellaneous. There is a good index to the letterpress, and at the beginning stands a list of the illustrations. We cannot, however, but regret that in this list the names of the artists are not given against their respective caricatures. It is a serious drawback not to be able to turn up at once the works of any particular man. To have to hunt up and down for them scattered through the different sections is exasperating.

The reproductions on the whole are satisfactory, though those from copper-plate engravings have a certain lack of richness, a certain thinness of effect, a misfortune which is, perhaps, inseparable from their being printed on the now prevalent clay-coated paper, which also adds distressingly to the weight and cumbersomeness of this large volume. For the frontispiece, however, a coloured reproduction of Rowlandson's water-colour drawing, The French Coffee-house, scarce any praise can be too high. It gives the delicacy and vivacity of this great master's touch and colouring admirably. The possession of this reproduction alone will make the book valuable to all admirers of Rowlandson's genius and exquisite art.

The letterpress accompanying the illustrations is ample and entertaining. It is pleasantly written in a far from unpopular manner, and would seem to show that the author must have spent much time and pains in gathering together from many scattered sources information which should be really illustrative of the subject in hand. It is with regret, therefore, that we have to point out that in some instances we have come across descriptions of the plates which in detail are quite inaccurate, and would lead one to suppose that the writer was either describing too much in a hurry, or away from the original caricature. And this in such a work is assuredly unpardonable. Two flagrant instances will be sufficient to insist upon. At page 25 we read :

Repton's design, etched by Rowlandson, called 1784, or the Fashions of the Day, gives another view of the great world airing itself in one of the parks, the men ogling the women through their glasses in a manner more suggestive of French than English breeding

The design in question is set immediately opposite this description, but, truth to tell, there is in it no trace of any man ogling any woman through a glass! Again, on page 86, in reference to plate 137, we are told 'Colonel Hanger has been beaten in a fencing bout by the Chevalier St. George." We turn to the plate, and are amazed to find no representation of a fencing bout; the men are not fencing, but boxing! Inaccuracies of this kind are in themselves sufficiently serious. They are still more serious in their effect. They induce in the mind of the reader a suspicion of much that he finds elsewhere in the book, but which he is not in a position to bring at once to the test. Further, we should have been glad if the inaccuracies we have here pointed out were the only ones a not over-rigorous investigation had been able to detect. Unfortunately there are too many such to allow of their being regarded as trivial, forgiveable slips.

As we look over the work of these caricaturists of a bygone age we inevitably draw comparison between it and the like work of our own age; and perhaps it is not merely self-conceit that leaves us after the comparison not wholly downcast. If the eighteenth-century artists had a virility, a directness, a simplicity, which are often enviable, it cannot be denied that they were perpetually gross, brutal, nay, in their brutality and coarseness even stupid as well. It was by rough horse-play that for the most part they made their points, not at all by subtle hint and innuendo. They are hardly humorous; they may make you guffaw, but not smile or healthily laugh. And yet Rowlandson was amongst them, so often touched with the prevalent grossness of his contemporaries, that to-day by the world at large he is remembered mainly as an extravagant caricaturist. This great and delicate artist mainly remembered for his caricatures! Think of that, of its pity and pathos!

THE ROYAL ACADEMY EXHIBITORS, 1769-1904. By Algernon Graves, F.S.A. Vol. IV. Harrat to Lawranson. Bell. £2 2s. net.

In the fourth volume of his magnificent undertaking Mr. Algernon Graves reaches a number of artists of considerable interest. Also the misprints and inconsistencies in the Academy Catalogue have given him some trouble, if we may judge by his notes on pp. 7, 17, and 194. To the same cause we must attribute such slips as that in the title of Sir Richard Holmes's third exhibit, and perhaps Albert Boyd Houghton (p. 164). The note after the entry of Miss Susan Keck indicates with what minute care Mr. Graves has studied his Walpole, while the record of Hoppner's exhibits is a biography (of the modern kind) in little.

William Havell's numerous entries should throw light on some pictures now passing under the name of Turner or De Wint; Hazlitt appears twice as an exhibitor, while the name of D. O. Hill recalls Turner once more in connexion with a well-known anecdote of the great man's habit of

avoiding unkind criticism.

Hodges apparently did not exhibit while he was Wilson's pupil, so that Mr. Graves does not help us to trace his career until before his visit to India; but the mere collection of the dates and titles of his pictures is serviceable, since he, like the equally accomplished Ibbetson, is sometimes confused with Wilson. Turner's friend Jones apparently holds the record for length in the volume,

Art Books of the Month

his titles occupying more than nine quarto pages in double column! The names of John Jackson, F. Y. Hurlstone, and J. W. Inchbold recall men whose work is better than their reputation, though the work by Hurlstone recently bought for the Tate Gallery should make him at least tolerably well known. The growing scarcity of works by the greatest masters of the eighteenth century may be trusted in time to do the same service for that able painter Tilly Kettle, whose portraits are often fit to hang even in the first company. At a recent exhibition in London a charming female portrait of Kettle's early period was shown under the name of Gainsborough, and stood the test, without discredit. Among pleasant entries the first exhibits of Master J. Hayter may be noticed. In 1815 he sends The Cricketer, and follows it up appropriately enough in 1816 by showing A Stump's Study from Nature.

THE ENGLISH WATER-COLOUR PAINTERS. By A. J. Finberg. Duckworth. 2s. net.

Though this is but a short essay it raises many points that deserve comments. Mr. Finberg is a good writer and a just if somewhat iconoclastic critic in a field where justice and iconoclasm are somewhat badly needed. Perhaps in so limited a space it was a mistake to devote so many pages to Turner, though the author's special knowledge of Turner serves as an apology and a recompense, when other artists had to be passed over-notably Constable, whose work in water-colour, though perhaps more interesting than pleasant, is considerable in the widest sense of the word. The omission is the more noticeable because the book is almost a guide to the British and South Kensington Museums, in which Constable's water-colours figure so largely. Mr. Finberg, we are glad to see, does justice to the two Cozenses and to the tradition of limited colour which they represent; indeed it is time that someone pointed out how largely the dignity and gravity of these early masters were due to their deliberate restriction of palette, and that the so-called improvements of later water-colourists were usually no more than added noisiness. We wonder, by the way, whether the noble Valley with Winding Streams at South Kensington, reproduced in Mr. Finberg's book, is not a view of the Meiringen Valley looking towards the Lake of Brienz? The remarkable crags on the left are characteristic features of that place. though the canalizing of the Aar has destroyed the winding streams. In illustrating the influence of Rubens on Turner, the Walton Bridges in the Wantage collection might have been noticed, but the notes on Turner, as we have indicated, are so good that we can hardly wish them otherwise, though some may think that the treatment of the early work is out of proportion to that of the later drawings. The author's estimate of Copley Fielding may also be challenged, but we fancy he will have

in this case every true artist on his side, even if the man's preposterous reputation continues to be bolstered up in the sale rooms. On this, as on most other points, we are in entire agreement with Mr. Finberg, and wish every success to his stimulating commentary.

C. J. H.

MISCELLANEOUS

Dekker's Seven Deadly Sins, 21s. net; Ben Jonson's Underwoods, 21s. net. Cambridge University Press Reprints.

THE idea of reprinting these early classics without modernizing the spelling is excellent, and we believe that the text is all that the most scrupulous could desire. The general format of the books is admirable, the quality of the paper excellent, and, so far as technical execution goes, the printing is of the best, leaving nothing to be desired in evenness, sharpness, and blackness. We like, too, the spacing of the printed surface upon the page; the margins are practical without being mean.

The binding, moreover, of dark grey blue paper, with the title on a vellum panel, is simple and

distinguished.

We wish we could extend the same praise to the design of the type, which the University Press has had specially prepared for this work. It appears to us to have almost every fault that has disfigured modern attempts at fine typography, and to miss the virtues which the best of previous designers have attained. The general idea of the type is based upon Mr. Ricketts's, which in turn derives, though with profound modification, from those of William Morris. But, with a general resemblance to Mr. Ricketts's type, we miss the fine accent of sharpness, the reminiscence of penmanship which gives his work character and force even where one regrets a certain inclination to mannerism. Here the mannerisms remain, they are even accentuated, as in the distressing second form of the h with its ugly hooked-in curve, or the capital A with its meaningless flat serif at the top, and with this increase of mannerism there is a blurring and weakening of the forms, a dullness and commonness in the curves that one cannot but regret. To the present writer it appears that all these attempts at typography in which something of a gothic character survives, are mistaken in aim, however finely, as in Mr. Ricketts's case, they are carried through, and that it is unfortunate that in yet another important undertaking the same direction has been followed. This is the more so since Mr. Herbert Horne has, in his type designed for the Merrymount Press. solved the problem of designing a type which is at once suitable for ordinary use and of singular beauty, by fixing his canon upon the principles of Italian Renaissance design. R. E. F.

Art Books of the Month

Hans Holbein the Younger. By Ford Max Hueffer. Duckworth. 2s. net.

THE life and work of Holbein is such a complicated subject that Mr. Hueffer's attempt to summarize it may be regarded as successful even if certain minor faults catch the eye. In discussing the so-called portrait of Holbein at Basle, the evidence of the miniatures should have been given; indeed Holbein's work as a miniaturist is barely mentioned, though the admirable pair of portraits at Vienna is reproduced. The illustrations are well chosen on the whole, but the substitution of the Hardwick Hall cartoon for the portrait given of Henry VIII would have been a great improve-ment. We do not agree with Mr. Hueffer as to some of the Basle paintings, as to the Hampton Court picture, or as to the 'Anne Boleyn' drawing, yet it is unfair to cavil at details when an author has carried out his modest purpose well.

THE COLLECTOR'S ANNUAL FOR 1905. Compiled by Geo. E. East. Elliot Stock. 7s. 6d. net.

THE excellent idea and handy form of this record of the past season's art sales, besides being hampered by the defects of the catalogues from which it is compiled, has other and perhaps more serious faults. It is hard to recognize Pordenone under the name of Barnardino, though the Christian name of Lucinio (sic), added in the text but not in the compiler's preface, gives a clue to the mystery. Nor can a book of reference be called trustworthy which both in preface and text transfers two famous works by Corot to Professor Clausen. If such errors are possible in the case of well-known artists, what must be the condition of the rank and file?

Kupferstich und Holzschnitt in vier Jahrhunderten. Von Paul Kristeller. Bruno Cassirer, Berlin. 1905.

DR. KRISTELLER'S book is of a class which is unfortunately much too rare in our own art-literature. It is a concise but detailed account of the history of the arts of wood-cutting and metalengraving, from their first appearances down to the beginning of the nineteenth century, by one whose special researches in certain departments, as well as first-hand knowledge of the rest of the material treated of, and of the scientific literature concerning it, enable him to write with an understanding and an authority missing from the books made by the compilers to whom such general surveys are usually abandoned here. A like indivi-duality is shown in the choice of the numerous illustrations, which are drawn from rare and littleknown works which have certainly never before appeared in a book intended primarily for the vulgarization of already acquired knowledge.

Dr. Kristeller, however, is careful not to pretend to a clearness of view when the facts now known are insufficient; but his account of the evolution of the wood-cut in Germany, France, and the Low Countries is therefore all the more valuable. His discreet treatment of various problems, such as that presented by certain illustrations in Basel books, which have been attributed with so much plausibility to the youthful Dürer, need not dissatisfy the specialist, and will be at the same time illuminating to the general student.

Great names and great epochs necessarily fill the major part of the book, but an unusual and valuable feature is the care taken to characterize fairly those duller periods which, even if they produced neither imaginative nor technical masterpieces, must not be neglected in tracing the evolutions of taste through times when works of art were much less accessible than now, and facsimile reproductions were entirely unknown.

CATALOGUES.

THE half-crown catalogue of the modern etchings and aquatints of the British and American Schools in the National Art Library of the Victoria and Albert Museum, the work of Mr. Martin Hardie, covers a very difficult field, since much of the art included was in its day of little importance, and now is of still less. In the case of some of the greater names a little more research would not have been amiss. The subjects of two of the three etchings by Constable, for example, are known, and should have been recorded. The water-colour sketch and, if we remember rightly, a line engraving of the first composition Milford Bridge, actually hang in the Victoria and Albert Museum! The third plate, described as Ruins of a Gothic Building among Trees, should more properly be termed Netley Abbey, as it corresponds exactly with the oil painting of the subject. The solitary etching of George Vincent, too, might profitably have been compared with the picture in the museum, still ascribed, like some other works of pupils and forgers, to Crome.

Among the other catalogues of the month, the most elaborate is, perhaps, that of Messrs. Hanfstaengl, describing their well-known reproductions from the works of the old masters, a book of some 200 pages, prettily illustrated and well arranged. Being based on a German edition, the titles and prices are printed in that language, the terms used being explained in a brief vocabulary. The German, Flemish, and Dutch schools are represented with special completeness, so that the catalogue really serves as a handy work of reference in addition to its original purpose. The price is eighteenpence. A booklet on Decorations and Restorations, issued by Messrs. Gill and Reigate of Oxford Street, and illustrated with a number of clever drawings in the manner of Mr. Herbert Railton, will be suggestive to those who have to put old houses in order or design new ones, as all the work is characterized by singular

Art Books of the Month

good taste. Messrs. Muller and Co. of Amsterdam, send a scholarly catalogue of more than 100 pages exclusive of plates, of a sale of autographs, illuminated MSS., and mediaeval literature, from various continental private collections. The catalogue is carefully annotated, and the sale extends from the 3rd to the 5th of April. Another well illustrated catalogue announces a sale of modern Dutch pictures and drawings on April 3rd. A good catalogue (No. 322) of works on oriental art has been issued by Mr. Karl Hiersemann of Leipzig. The Indo-Persian paintings and Japanese colourprints are described with unusual accuracy.

BOOKS RECEIVED

DIE KUNST: PRAERAFAELISMUS. By Jarno Jessen. Bard, Mar-

quardi & Co. Mk. 1-25.

THE ENGLISH WATER-COLOUR PAINTERS. By A. J. Finberg.
Duckworth & Co. 2s. net, cloth; 2s. 6d. net, leather.
LONGTON HALL FORCELAIN. By William Bemrose, F.S.A.

LINGTON HALL PORCELAIN. By William Bemrose, F.S.A.
Bemrose & Sons, Lid. 42s. net.
EMPOLI ARTISTICA. By Odoardo H. Giglioli. Francesco
Lumachi. Florence. 1, 300.
THE FIRST CENTURY OF ENGLISH PORCELAIN. By W. Moore
Binns. Hurst & Blackett. 42s. net.
THE ROMAN FORDM. By Ch. Huelsen. Translated by Jesse
Benedict Carter. Loescher & Co., Rome.

Die Graphischen Künste, Vienna. La Rassegna Nazionale, Florence. Onzé Kunst, Amsterdam. Die Kunst, Munich. Florence. Onze Runst, Amsterdam. Die Runst, Münch. Gazette des Beaux-Arts, Parls. La Chronique des Arts et de la Curiosité, Parls. L'Art, Parls. The Craftsman, New York. The Fortnightly Review. The Nineteenth Century and After. The Independent Review. The National Review. The Monthly Review. The Contemporary Review. The Rapid Review. The Review of Reviews.

BUNTE HAFNERKERAMIK DER RENAINSANCE IN DEN ÖSTERREI-

RENAISSANCE PROBLEME. By Artur Weese. Verlag von A.

MAGAZINES RECEIVED

& Ranschburg. Vienna. K. 150.

Francke. Bern. 1 mk.

CHISCHIN LÄNDERN OSTERREICH OB DER ENUS UND SALZ-

BURG. By Alfred Walcher Ritter von Molthein. Gilhofer

CATALOGUES RECEIVED

CATALOGUE OF PRINTS IN THE NATIONAL ART LIBRARY, VIC-TORIA AND ALBERT MUSEUM. Compiled by Mr. Martin Hardie, Board of Education, South Kensington. SAMMLUNG GUSTAV R. v. EMRICH. Gilhofer and Ranschburg.

Vienna.

MANUSCRITS PROVENANT DES COLLECTIONS Chev. M. P. Smissaert, Chev. Gust. van Harvre, Chev. P. H. de la Court, Baron v. d. Bogaerde au Chateau de Heeswijk. Frederik Muller & Co., Amsterdam.

ASIATISCHE KUNST MIT EINSCHLUSS VON AEGYPTEN U. NUBIEN.
Katalog, 322. Karl W. Hiersemann.
HANFSTAENGL'S CATALOGUE OF REPRODUCTIONS FROM THE
WORKS OF OLD MASTERS. Franz Hanfstaengl. 1s. 6d.

TRECENT ART PUBLICATIONS*

TOPOGRAPHICAL ANTIQUITIES

HARRISON (J. E.). Primitive Athens as described by Thucydides.

HARRISON (J. E.). Primitive Athens as described by Thucydides. (y×6) Cambridge (University Press), 6s. net. FURTWANGLER (A.). Aegina, das Heiligtum der Aphaia. Unter Mitwirkung von E. R. Fiechter und H. Thiersch. 2 vols. (14×10) München (Franz' scher Verlag for R. Bavarian Academy of Sciences). 136 plates, plans, etc. Ametuva (W.), and Holtzunger (H.). The Museums and Ruins of Rome. English edition revised by the authors and Mrs. S. A. Strong. 2 vols. (6×4) London (Duckworth), tos. net. Illustrated.

LUDORFF (A.) and VOGELER (D.). Die Bau- and Kunstdenkmäler von Westfalen: Kreis Soest. (12 x 10) Munster (Schön-

ingh); 178 pp., 775 illustrations.

Die Bau- und Kunstdenkmäler der Freien und Hansestadt
Lübeck. Band II. (11×8) Lübeck (Nöhring),
Contains detailed accounts of the churches of SS. Peter and Mary, and the Holy Ghost Hospital. Published by the 'Baudeputation.' Vol. I not yet published. 500 pp. Illus.

BIOGRAPHICAL WORKS AND MONOGRAMS

Die Beldensnyder. (12 x 8) Munster in West-BORN (F.). phalia (Coppenrath). 88 pp., 17 plates. Upon a 16th century Westphalian family of stone sculptors.

Upon a totacentury westpanian family of stone sculptors.

MEIBE-GRAEPE [.]. Cord und Courbet. (to x 6) Lelpzig (Insel-Verlag), 8 m. 17 illustrations.
JOHN [H.]. Jean Goujon. (11 x 8) Paris (Lib. de l'Art), 3 fr. 50.
Reprint from L'Art. 67 illustrations.
Koch (F.). Die Gröninger. (12 x 8) Munster in Westphalia

(Coppenrath). 32 plates.
A family of Westphalian sculptors, late renaissance and

baroque periods. MEIER-GRAEFE (J.). Der junge Menzel. (10 × 6) Leipzig (Insel-Verlag), 6 m.

REMBRANDT, 1606-1669. With a study of the master's work by E. Michel. (15 x 11) London (Heinemann), 10 fortnightly

parts, each 2s. 6d. 70 plates. HORSTEDE DE GROOT (C.). Die Urkunden über Rembrandt (1575–1721). (10×6) The Hague (Nijhoff), 10s.

Daun (B.). Siemering (10×7) Leipzig (Velhagen and Klasing), 4 m. Knackfuss's 'Künstler-Monographien.' 111 illustrations

Daun (B.). Veit Stoss. (10 × 7) Leipzig (Velhagen and Klasing), 3 m. Knackfuss's 'Künstler-Monographien.' 100 illustrations. ARCHITECTURE

CALVERT (A. F.). Moorish Remains in Spain, being a brief record of the Arabian conquest of the Peninsula, with a particular account of the Mohammedan architecture and decoration in Cordova, Seville, and Toledo. London, New

decoration in Cordova, Seville, and Toledo. London, New York (Lane), 42s. Illustrations, some in colour. MLTOUR (F). The Cathedrals and Churches of the Rhine. (8 × 5) London (Brimley Johnson), 6s. net. Illustrated. Gurlitt (C). Historische Stadtebilder. VIII, Breslau. (19 × 13) Berlin (Wasmuth), 23 phototype plates, process illustrations, and plans; text of 36 pp.

CAFFIN (C. H.). How to Study Pictures. (9 × 6) London (Hod-

CAFFIN (C. H.). How to Study Pictures. (9 × 6). London (Hodder and Stoughton), ros. 6d net. Illustrated. FINBERG (A. J.). The English Water-Colour Painters. (6 × 4). London (Duckworth), 2s. net. 'The Popular Lib. of Art.' FOTER (M. K.). The Art of the Venice Academy, containing a

brief history of the building and of its collection of paintings, as well as descriptions and criticisms of many of the principal pictures and their artists. (8 × 5) London (Bell),6s. 48 plates and plan

BRUCK (R.). Die Malereien in den Handschriften des Königreichs.

BRUCK (R.). Die Malereien in den Handschritten des Königreichs.
Sachsen (12 x %) Dresden (Meinhold), 25 m. Illustrated.
HEIDRICH (E.). Geschichte des Dürerschen Marienbildes.
(10 x 7) Leipzig (Hiersemann), 11 m. Illustrated.
A selection from the Collection of Drawings by the Old Masters
formed by C. Fairfax Murray. (13 x 10) London (Quaritch),
£21. Privately printed. 292 plates.
Drawings of David Cox. (12 x 9) London (Newnes), 7s. 6d. net.
44 plates, and preface by A. J. Finberg.

SCULPTURE

Kekule von Stradonitz (R.). Die Griechische Skulptur (8 × 5) Berlin (Reimer), 4 m. 50. Berlin Museum Hand-book. 155 illustrations.

Recent Art Publications

MOHRMANN (K.) and EICHWEDE (F.). Germanische Frühkunst. art I. (18×13) Leipzic (Tauchnitz).

Architectural carvings and woodwork of the German

romanesque period, including examples from Scandinavia and N. Italy. Complete in 2 parts, or 120 phototype plates with explanatory notes.

MILET (A.). Ivoires et Ivoiriers de Dieppe. (II × 8) Paris (Lib. de l'Art), 3s. 6d. Reprint from L'Art. 38 illustrations.

GOLDSMITHS' WORK

EUDEL (P.). Dictionnaire des Bijoux de l'Afrique du Nord: Maroc, Algérie, Tunisie, Tripolitaine. (10 × 6) Paris (Leroux), 10 fr. Illustrated.

Cripps (W. J.). Old English Plate. 9th edition. (9 × 6) London (Murray), 21s. net 131 illustrations and 2,600 facsimile marks

CERAMICS

FONT Y GUMÁ (J.). Rajolas Valencianas y Catalanas. Les Carreaux valenciens et catalans. (11×9) Vilanova y Geltrú

(Oliva), 40 fr. 450 illustrations.

Binns (W. M.). The First Century of English Porcelain.

(12×9) London (Hurst and Blackett), 42s. net. 77 plates.

Bemnose (W.). Longton Hall Porcelain. (11×8) London (Bemrose), 42s. net. 47 plates

ENGRAVINGS

STOKES (H.). Etchings of Charles Méryon. (12 x 8) London

(Newnes). 40 pp. 49 plates, 1 etched.

National Art Library, Victoria and Albert Museum. Catalogue of Prints. II. Modern Etchings and Aquatints. By M. Hardie. (9×6) London (Wyman and Sons), 2s. 6d.

FURNITURE

BISHOP (E). On the History of the Christian Altar. With a bibliographical list. Downside (St. George's Soc.), 8d

GRAUL (R.). Das xvIII Jahrhundert Dekoration and (8×5). Berlin (Reimer), 1 m. 50. Berlin Kunstgewerbe-Das xviii Jahrhundert Dekoration und Mobiliar, museum Handbook. 113 illustrations.

MISCELLANEOUS

DE RIDDER (A.). Collection de Clercq: Catalogue IV. Les marbres, les vases peints, les ivoires. (t4×x1). Paris (Leroux), 40f. 4 plates.

FURTWANGLER (A.). Die Bedeutung der Gymnastik in der griechischen kunst. (to 4) Leipzig (Teubner), 1 m.

16 pp. illustrated; reprint from the pedagogical journal

SEPP (H.). Bibliographie der bayerischen Kunstgeschichte bis

F(R1). Dibliographie der begetrachter das Ende 1905. (10×7) Strasburg (Heitz), 12 m. A copious bibliography of 320 pp. on practical lines; the references brought together in the topographical section, and under special artistic biographies, should be of the greatest value

vauue.

SESTRÉE (J.). De la restauration de l'Industrie de la Tapisserie de haute lisse en Belgique. École professionnelle d'Heverlé (Louvain), (10×6) Louvain (Claes), 56 pp. i Illustration.

DREI (M.). Das Rollwerk der deutschen Ornamentik des xvi, xvii Jahrhunderts. (9×6) Berlin (Schuster und Budieb),

ZEITSCHRIFT für Aesthetik und allgemeine Kunstwissenschaft. No. 1. (11×7) Stuttgart (Enke), 5 m. A new quarterly devoted to aesthetics.

ART IN AMERICA

SEDITED BY FRANK I. MATHER, JUNR. ST

A QUESTION OF MUSEUM POLICY



R. EDWARD ROBINSON'S resignation of the directorate of the Boston Museum of the Fine Arts, and acceptance of the assistant-directorate of the Metropolitan Museum, has been the occasion of widespread interest.
For three years he had conducted the affairs of his museum

with marked success. Earlier he had fairly won his spurs as a classical archaeologist, and as curator had carried the Boston Museum from relative insignificance in that department to the first position in America. Combining unusual scholarship with executive ability, he is admittedly our most distinguished director of native growth. It was a matter of some surprise, then, that he should leave in its prosperity the institution he had served in its modest beginnings, and especially that he should withdraw at the time when the Boston Museum is planning for new and larger buildings on a better site. But this building project really explains everything. Dr. Robinson desired that the reorganized museum should be in principle a larger repetition of the old-archaeological and primarily educational in intent: a respectable body of his associates and of his governing trustees were eager to adopt a new policy in which the needs of the special student should be subordinated to those of the public, and aesthetic should have preference over scholastic considera-These innovators may or may not have won their fight; they have at least succeeded in creating an atmosphere charged with their ideas, and they remain in possession of the field.

The notion of a dual arrangement by which only a few and the finest objects are placed on public exhibition, and those of minor merit or of merely scientific concern are reserved for the use of students, has been discussed occasionally for a generation or more. Agassiz, for example, favoured such a culling out of the more available exhibits in museums of natural history. But the theory has been so completely discussed and formulated by its present Boston champions that it may fairly be called the 'Boston idea,' even if the museum should fail to adopt it in toto. Under the plan there would be a sharp division into study and public exhibitions. Selection and segregation are the principles that would govern in the public galleries. Only the finest objects as measured in the scale of beauty would be chosen. Reproductions would be barred both on account of their inherent defects, and because of the confusion they produce in the mind of an untrained visitor when they are shown side by side with originals. The comparatively small size of the public collections would permit their arrangement under the most attractive conditions of spacing and lighting. The liberal allowance of space made to major exhibits would allow the joint display of allied

objects in a single gallery, as paintings with contemporary sculpture and textiles. False archaeology and any attempt to reconstruct the past by way of architectural pastiche would of course be avoided; the building would be a museum, not a monument. One must rather say group of buildings, for the same principle of selection that rules out confusing and irrelevant objects, forbids an arrangement by which a visitor cannot see what he wants without seeing also a great deal else. In order to prevent the blurring of the coherent impression made by each period of art, each department would have its own rooftree, and communication would not be direct from department to department, but by corridors leading to a central point of distribution. Under these conditions a visit to a museum might cease to be a breathless défilé. The essence of the plan is the duty of the instructed to choose for the uninstructed; its faith is that fine objects of art convey their own message when freed from confusing and fatiguing associations.

One can readily see that the man in the street would fare much better in such a museum than he does in the South Kensington, or even in the Louvre. Would the special student fare worse? 'Emphatically no,' say the advocates of the Boston idea. All the objects of primarily historical import would be stored or compactly exhibited near the offices of consulting curators, and admission to these study collections would be guarded merely by registration or similar formality. In the public galleries the finer exhibits would still be accessible to the archaeologist, under conditions more pleasurable than he dreams of to-day; whereas his routine investigations would proceed under greatly improved conditions as regards quiet and ease of consultation. This being the case it is a little strange that the opposition to the dual system has come from the art-historical camp. It is as if they desired to perpetuate an arrangement more inconvenient for themselves with every year of museum expansion, on the grounds that it is someway salutary, or, perhaps,

disciplinary for the unhappy public.

In short, if any part of the scheme seems doctrinaire, it is not the seclusion and compression of exhibits chiefly valuable for study, but rather the selection of exhibitions de luxe for all comers. And yet a project which rests in part upon a propagandist zeal for a more general delight in art is based also on intimate study of actual museum conditions. Nine-tenths of the visitors to any art museum gather in the halls devoted to major exhibits of sculpture and painting. Halls or corridors filled with small objects such as Greek vases. miniature bronzes, medals, terra-cottas, lacquers, and cabinet pieces generally are either deserted or become mere gangways. The practical problem of exhibiting such objects, then, if public galleries are to be anything more than extravagant show-rooms,

is to show only a few objects conspicuously (and those of a beauty to capture even the indifferent eye) in a part of the museum where people naturally resort. In order to avoid a monotony of small exhibitions a resourceful curator would naturally change them from time to time, drawing for that purpose upon the treasures of the study department.

Such in brief outline is the Boston idea of museum policy. It is obviously a perfectly practicable programme for a museum that is building anew; a very difficult one for a museum restricted by the form of its buildings, the traditions of its management, or the very terms of its foundation. The Boston reformers have naturally no quarrel with any museum that professedly serves the student of art history, and the public only incidentally; they merely offer to the authorities of public museums a statement of the evils of pedantic accumulation, and a remedy to avert an epidemic of museophobia among the more spirited, of museoititis among the more docile visitors to our modern, overstuffed treasuries of art.

DÜRER AND POLLAIUOLO

To every biographer and critic of Albert Dürer and his work, the painting called Hercules and the Stymphalian Birds (fig. 1), which is in the Germanic Museum at Nürnberg, has remained a problem. Mr. Lionel Cust, in his short monograph,1 dismisses the question with the statement that 'this picture stands alone among Dürer's works, and 'it is uncertain for what reason it was painted. And even the painstaking and exhaustive Thausing failed to discover its source, beyond the fact that there was a preliminary Dürer sketch for it. preserved in the Ducal Palace at Darmstadt (fig. 2, page 65).2

The suggestion I wish to offer is that the real source of the painting is either directly or indirectly the Pollaiuolo painting of Hercules Fighting Nessus, which is now in the Jarves Collection at Yale University, New Haven, Conn., U.S.A.8 The resemblance, in spite of the difference in subject, is too striking to be without significance.

The Italian influences on Dürer's art have been much discussed and fully verified. Thausing devotes the entire tenth chapter of his 'Life of Dürer,' to a dissertation on the especial influence of Jacopo de' Barbari and his theories of human proportions. And all careful writers upon Dürer's art have given recognition from time to time to the influence of other Italian masters as well. Berthold Haendcke, however, presents a more detailed and scholarly study of the subject in his article entitled 'Dürer's Beziehungen zu J. de'

² 'Dürer: Geschichte Seines Leben und Siener Kunst.' Von Moriz Thausing. Leipzig, 1884. Vol. i, pp. 195-196. ³ Reproduced, vol. viii, p. 441 (March, 1906).

Art in America

Barbari, Pollaiuolo, und Bellini, in which he agrees with Lippmann in regard to the many evidences of Pollaiuolo's influence to be found in certain Dürer drawings. He moreover adds this statement of his own.

So wie hier hat der Italiener als Vorbild gedient zu der Zeichung mit dem bogenschießenden Herkules im Kample mit den Stymphalischen Vögeln in Darmstadt (L. 207). Es ist derselbe gut studierte, nur hier entschieden noch weit besser und unter Zuhilfenahme von Naturstudien durchgeformte, muskelstarke Körper. Die Ahnlichkeit ist eine so starke, dass man immer glaubt, man misses auf Pollaiuolo's Stiche mit dem Kampfe der "dieci nudi" die Vorlage finden. Dass Dürer aber seine eigene Studie vom Jahre 1495 nach Pollaiuolo bei der Fertigstellung des Bildes vor Augen gehabt hat, bewest das Profildes Herkules auf diesem. Insbesondere sind die hageren Gesichtzüge, die sirke hervortetenden Backenkonchen, die an der Wurzel tief eingesattelte und im Bogen herausspringende Nase, das vortretende Kinz ub betonen.' 3

Haendcke's assumption may be fairly correct as far as it goes, in regard to the characteristics of the face and figure of Hercules. But neither the Battle of the Dicci Nudi nor even the Pollaiuolo drawing of Hercules in the Beckerath Collection, which closely resembles the Darmstadt Hercules and which Mr. Charles Loeser has identified as a preliminary sketch for the figure in the New Haven picture, completely explains Dürer's indebtedness to the Italian painter in this particular work. That he must have seen the Pollaiuolo painting itself, or a very accurate copy of it, must, we guess, seem unquestionable. This conclusion is based partly upon comparison of probable dates, but chiefly upon internal evidence.

For instance the landscape in both the drawing and painting by Dürer possesses a most suggestive similarity to that in the Pollaiuolo painting, a similarity indefinable but none the less real. Again, in the matter of composition; though Dürer in the Darmstadt sketch places his Hercules in a more central position, he reverts in his finished picture to the Pollaiuolo arrangement, not only placing his Hercules at the right of the picture, but even in such a small detail as the placing of the club, going back to Pollaiuolo's idea of putting it between the feet of Hercules in the same position as that of the quiver in the Italian picture, whose general composition line he seems to have borne in memory.

As to the Darmstadt drawing more particularly, it strikingly recalls the Pallaiuoloesque manner of

⁴ Jahrbuch der Koniglich Preussischen Kunstsammlungen, 1898,

xix, 161-170.

Thus has the Italian also served as a model for the archer Hercules in the battle with the Stymphalian Birds in Darmstadt (L. 207). It is the same muscular figure, carefully studied, only here vastly improved, and influenced by study from nature. The resemblance is so striking, that one must believe that the painter found his model in Pollaiuolo's engraving of the Battle of the Ten Nude Figures. But that Direr had his own study of the year 1495, after Pollaiuolo, before his eyes in the finishing of his plcture is shown by the profile of Hercules in the latter. Particularly is it indicated by the thin face, the powerful, protruding cheekbone, the deeply-rooted, highly-bowed nore, and the projecting chini.

6 A reproduction of this may be found in the Gazette des Beaux-Arts, January, 1903, p. 55. expressing muscular action, as may be seen in the placing of the feet, their grip upon the ground, and the sharper anatomy of the knees; also in the general drawing of the head, the face, and the hair. The Nürnberg painting has apparently been still more strongly influenced by 'Naturstudien.' The left foot alone is sufficient to prove this, with its cramped toes and well-pronounced bunion, but one might also note the more naturalistic spring of the figure at the moment when the arrow is about to leave the bow-string. It is also interesting to note the position of the right elbow in the two pictures, its raised position in the Darmstadt sketch showing again a closer dependence upon the Pollaiuolo original.

It thus seems apparent that the Darmstadt drawing is an intermediate step between the Pollaiuolo painting and the Dürer painting, and the two display on Dürer's part the vacillation we should expect in the case of an imitative essay—that is, the sketch shows a rather markedly slavish copying of anatomical detail and an experimental arrangement of composition, while the painting shows a freer treatment of the figure and a reversion to the obviously better scheme of composition. The dates of the two bear this out. Haendcke places the probable date of the drawing as 1495, though he does not state his reason therefore, and the painting bears Dürer's own date of 1500.

It would be interesting to know where Dürer saw the Pollaiuolo painting—whether the little panel found its way to Venice at the time of Dürer's visit in 1494, or whether there is a missing link yet to be supplied by the discovery of some other version of the painting by a third hand—Barbari, perhaps—which Dürer might have seen and studied.

BERTHA M. HOWLAND.

Mr. George A. Hearn has presented to the Metropolitan Museum (51) paintings chiefly of the early English school, though the Americans, Inness, Wyant and Homer Martin, are also included in excellent examples. Perhaps the most attractive picture of the lot is a large landscape by Gainsborough. For some years these paintings have hung on the museum walls as a valued loan. To this gift Mr. Hearn has added a fund of \$100,000, the income of which is to be spent for paintings by artists that are American citizens. It was his first desire to have the pictures exhibited in perpetuity in a separate gallery, but he changed this provision into a term of twenty-five years, after which the pictures must still be kept together by groups of schools, though these groups may be distributed to the respective departments of the general collections. It is the first time that the museum has made a resolute stand against accepting an important gift under condition of permanent segregation. The event accordingly constitutes a welcome precedent, and does credit to



TAINTING IN THE GUMAN NATIONAL MUSIUM, NUREMBERG



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both parties to the compromise. An unusual and most praiseworthy stipulation is that which permits the donor to withdraw canvases of contested authenticity, and to substitute better examples for

any of the original gift.

From the children of the late Wm. T. Blodgett, an early trustee and benefactor of the Metropolitan Museum, that institution has received a memorial gift of four pictures of the early English school. Sir Joshua is represented by an excellent replica, the composition being somewhat curtailed, of the famous Academy picture of 1782-Mrs. Baldwin as The Fair Greek. A very fresh and engaging Portrait of Mrs. Fitzherbert, ascribed to Romney, appears to be a good Hoppner. Gainsborough's Portrait of Himself is a canvas of much distinction and charm, the authorship of which, as well as the subject, must be considered doubtful. Constable's Bridge on the Stour is a picture to awaken misgivings. Writing elsewhere and attaching too much weight to its provenance from Lucas's studio, I have called this picture 'a glorified sketch.' I should probably have said 'transmogrified.' The picture follows exactly Lucas's small print A View on the Stour, a composition that Constable altered considerably for the picture painted for Archdeacon Fisher and engraved by W. R. Smith, now in the Horrocks-Miller collection. The curious may find the details as recounted by Constable himself in the first edition of Leslie's 'Memoirs,' p. 30. It seems probable to me that Constable turned over to Lucas this rejected and unfinished composition, and that it has subsequently been 'improved' by a hand that Mr. Fry recognizes as that of the forger Webb.

Dr. Edward Robinson, the new Assistant Director at the Metropolitan Museum, has already made himself felt in the radical re-labelling of the collections. The arrears of error in this field were considerable. For example, practically all the terra-cottas of Tanagran pretensions have had to be withdrawn as spurious. Professor E. B. Morse, the collector of the unique series of Japanese potteries owned by the Boston Museum, is re-labelling those of the Metropolitan Museum. Miss G. N. A. Richter, the daughter of your Leonardo expert. and Mr. Buck, our best authority on old metalwork, are doing like services for the new Greek vases and gold and silver objects respectively, The porcelains of the Morgan collection are awaiting the labels; but Mr. Laffan's recently printed catalogue makes the task an easy one. Mr. Roger E. Fry is celebrating his acceptance of the curatorship of painting by similar activities. He has taken down the very miscellaneous assemblage of drawings by old masters, some thousand in number, and will give them a critical revision and weeding out. Of Mr. Fry's London purchases your readers have been kept advised; they will doubtless be glad to hear of his finds in

what is now his own store-room. He has found a striking Crucifixion by Matthias Grünwald, two big saints by Giovanni di Paolo, not particularly engaging, but admirable as examples of tempera technique, and an enigamatic piece of the late trecento and Sienese in quality. During his rather short stay Mr. Fry will select the best pictures in the museum, so far as testamentary conditions allow, and will hang them temporarily in a separate gallery, thus making a Salon carré on the modest scale appropriate to a young museum.

The sale of the late Heber R. Bishop's collections at the American Art Galleries, 17 to 27 January, reached the unusual figure of \$411,973, for 3,007 lots, including mainly Chinese porcelains, bronzes, and jades, and Japanese ivory carvings, lacquers, sword-guards, bronzes, and paintings. One must not insist upon an average of about \$137 a lot, because the figure is vitiated by the presence of four-score European paintings, and also by the inclusion of trifling accessories of a collection, such as teakwood stands. The section of Japanese bronzes, made up mostly of superior examples of the craftsmanship of the eighteenth century and the early nineteenth, brought an average of about \$90 an item for examples mainly of moderate size. The finest objects in the sale were among the lacquers, which included many of admirable seventeenth-century workmanship, and among the ancient Chinese bronzes, which included superb examples of Sung and Ming. The lacquers, for some inexplicable reason, sold badly. The six bronzes did better. ranging from the fairly grotesque price of \$1,900 for an articulated iron crow, by Miochin Minefusa, to \$900 for a Sung sacrificial vase, representing a double ox, and decorated with a diaper inlay of silver-an admirably dignified design.

The porcelains, some 150, chiefly blue and white, were enthusiastically bid for. Perhaps the finest item was an ovoid vase of soft glaze, with a decoration of a court lady and a lion painted in free outline with a fine blue. The glaze was of an immaculate orange-peel texture, the shape and decoration-on one side only-in every way distinguished. This beautiful piece of the Yung-ching period fetched \$7,100. Fifteen years ago Mr. Bishop paid \$2,000 for it at the Brayton Ives sale; still a few years earlier it passed from the Marquis collection at Paris into the hands of a New York dealer at less than \$900. The case illustrates the rising tendency of fine porcelains in our market. The high price in ceramics at the Bishop sale fell to a beaker-shaped vase of rare lapis blue. Its large size, two feet six and a quarter inches, permitted the most to be made of a pictorial design-an emperor and his associates watching the ladies of the court scampering around on ponies. It was knocked down at \$10,100, though Mr.

Art in America

Bishop got it at less than \$4,000. The general repute of Mr. Bishop as a collector counted for much in the success of the sale. For years he has been an active buyer at home and abroad, passing through lacquers and oriental broazes to his final and, at length, exclusive passion for jades. He had recently erected a worthy monument of his favourite pursuits by bequeathing the bulk of his jade collection to the Metropolitan Museum, and also by the posthumous publication of a great work on the costly mineral.

Picture prices will, generally speaking, be reserved for an end-of-the-season review. Meanwhile may be noted such exceptional prices as \$13,000 for a big but rather dry and chalky Cazin, at the Knox sale, and, the same session, \$13,100 for a large and fine Van Marcke. Schreyer's Bulgarian Smugglers brought the top price,\$13,000, at the Bishop sale. Only unimportant examples of the Barbizon painters, long the staple of our auction rooms, come out, and these fetch perhaps a third less than the figures of years past. It is argued in some quarters that the supply of fine examples of the Fontainebleauists is exhausted, and that our dealers must perforce turn to new pastures, possibly even to the exploitation of our own painters. But the cry of indifference to American art still rises from some four thousand studios.

Among the dealers the winter has developed rather little of exceptional note. Messrs. Knoedler have shown admirable portraits and flower-pieces by Fantin. Durand-Ruel have exhibited Pissaro in a very complete retrospective series. Cottier & Co. have opened attractive new galleries with a number of Mr. Ranger's landscapes. His robust and versatile talent is much in favour among our amateurs. To many critics his style seems as yet experimental and unformed. Horatio Walker's Canadian scenes are unquestionably the most vigorous of our current production, barring only that painter apart, Winslow Homer, whose work is too little known on your side of the water. Mr. Walker has received the signal honour of a special medal from the Pennsylvania Academy, the oldest and most representative of our exhibiting bodies. At the Montrose galleries a group of his recent paintings was shown in February. In the same galleries the 'Ten American Painters will be holding their annual miniature display by the time these words are read. These impressionists and tonalists, including Alden Weir, Dewing, Chase, Hassam, Tarbell, Benson, and Tryon, always give to their shows an indubitable air of preciosity, which is refreshing if its precise value is yet to be determined.

Old masters are quiescent, though the trade in 'improved' canvases of some age and of a decorative quality suitable for our new great houses

undoubtedly flourishes without ostentation. Mr. Lewis Ehrich, who strangely combines uncommon flair for a fine picture with a deplorable tenderness for venerable ragtag and bobtail, has been exhibiting old portraits, among which a superb Hoppner, Miss Moore, and excellent examples by the younger Maes deserve commemoration.

After a year of deliberation and some personal prodding by the President, the trustees of the Smithson Institution, Washington, have accepted the reversion of Mr. C. W. Freer's art collections. This enthusiastic amateur has for years made a speciality of the works of Whistler and of the paintings of the American tonalists, Alden Weir, Tryon, and T. W. Dewing, and of ancient Japanese painting. His Whistleriana include the decoration of the Peacock Room, the Princesse du pays de porcelaine, and an extraordinary series of the so called Tanagra pastels. Between paintings and sketches he must have something like a hundred pieces from Whistler's hand. But the most important part of the collection lies probably in the field of Eastern painting. He has splendid examples of the animaliers of the eighteenth century, and many good examples of the early Kanos. Two years ago he bought a great mountain screen by Sesshu, which is one of his finest extant works, and only the other day he bought a fine Chinese screen of seventeenth-century date, in black lacquer, incised and inlaid. During his lifetime he retains possession of the collections, with the right of adding to them. His will provides for an appropriate building, in planning which he wishes the interests of special students and the delight of the aesthete to be duly considered.

Mr. Okakura Kakuzo is continuing in the minor Japanese collections of the Boston Museum of the Fine Arts the work of sifting that he completed last year for the paintings. Of the ancient Japanese paintings a group of the earliest and finest pieces of the hieratic school has been arranged in a room carefully decorated in greys, where are also placed a few examples of old Japanese sculpture. This exhibition has received enthusiastic praise from Boston amateurs and critics.

Of the paintings by the Glasgow school recently shown at the Albright Art Gallery, Buffalo, N.Y., seven have been retained, by gift or purchase, as part of the permanent collection. The list is as follows: Primulas, by Stewart Park; Easter Morning, by Edward A. Hornel; The Cathedral (Durham), by W. Y. MacGregor; The Cathedral (Durham), by W. Y. MacGregor; The Dell, East Linton, by James Paterson; Barnyard Fowls, by George Pirie; The Home Meadow, by R. Macaulay Stevenson; and The Bend of the River, by Grosvenor Thomas.





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NOTES ON PICTURES IN THE ROYAL COLLECTIONS ARTICLE IX—'THE LOVERS,' AT BUCKINGHAM PALACE

BY LIONEL CUST, M.V.O., AND HERBERT COOK, F.S.A.



Commonwealth and the gradual process of disintegration from which the collections of the Crown of England have suffered either through actual negligence, or through the various casualties ensuing on frequent transfer from one palace to another, there still remains at Buckingham Palace a painting, a mere wreck of its former self, but which still preserves enough of its haunting spirit of beauty to make it of extreme value and interest both to the student and to the dilettante.

This picture is that of the so-called *Lovers*,² which has since the time of Charles I been attributed either to Titian or Giorgione, and has for some time past borne the name of Titian.

By the kind permission of His Majesty the King, this picture was lately deposited on loan for exhibition privately with the Burlington Fine Arts Club, when many critics had an opportunity for making a close examination of it.

The subject is of the simplest. A young Venetian is supporting in his arms a woman, probably a courtesan, who is apparently in a swoon or an ecstasy of love. Behind them is seen the head of a third person, evidently of an inferior station in life, whose sex in the Buckingham Palace picture it is difficult to establish.

The picture is unfortunately a wreck. It was originally painted on panel, which bore the brand of Charles I, as Prince of Wales, before 1625. In Vander Doort's

catalogue of Charles I's collection in 1630, it is attributed to Titian, and in the catalogue of James II's collection made in 1688 it is attributed to Giorgione, whose name remained attached to it at Kensington Palace until the early part of the nineteenth century. It had then fallen into such bad condition that it was necessary to transfer the painting to canvas, which was done about sixty years ago, when the painting was also covered with a thick and strong varnish. So disastrous, however, has been the action of time on the varnish and on the many repairs to the damaged picture, that the picture itself was practically withdrawn from exhibition and placed in a secluded spot in Buckingham Palace. An attempt will shortly be made to preserve from further decay such portions as still remain of the composition and its glorious colouring. In view of the almost hopeless defacement of the painting itself, one is compelled to rely upon the soul of the picture, its Geist, its Innigkeit, and try therefrom to discover to which of the great Venetian painters it can safely be attributed. To the present writer it seems that the soul or spirit of the picture, the passionate sensuousness, the abandon of love, which transmutes in the true Renaissance spirit that which is probably little more than an ordinary incident of lawless amour into a love-poem to which Catullus might have signed his name—this soul, together with the gorgeous colouring which intensifies and illustrates the passion of the moment, could not emanate from the mind of any painter other than Giorgione.

Much light has lately been thrown on the life and work of Giorgione by such writers as Senatore Morelli, Dr. Ludwig, Dr. Gronau, Mr. Herbert Cook, and Mr. Claude Phillips, though much remains obscure. The one fact which seems to

For previous articles see vol. v., pp. 7, 349, 517; vol. vi. pp. 104, 204, 333, 470; vol. vii., pp. 377 (April, July, September, November, December, 1904; February, March, August, 1905).
 Plate I (frontispiece), p. 70.

THE BURLINGTON MAGAZINE, No. 38. Vol. IX-May, 1906.

emerge from these researches is that Giorgione was during his short life the dominating spirit of the new Venetian school under the aged Giovanni Bellini, and that Titian, Palma, and Sebastiano del Piombo were his juniors in age and the followers at his chariot wheels. As it is evident that Giorgione's unfinished task was carried out by Titian or Sebastiano del Piombo, it is not necessary, while insisting on the soul of a picture being that of Giorgione, to assume that the painting is necessarily the work of Giorgione's hand. It is difficult to believe that some of the early paintings by Titian, as perhaps some of those by Sebastiano del Piombo, were not either originally conceived or directly inspired by Giorgione.

The facts known about the history of the picture may be summarized as follows:—

(1) The painting now at Buckingham Palace was the property of Charles I before 1625, and has ever since been ascribed to

either Titian or Giorgione.

- (2) Another version of the same picture, but by a different hand, is in the Casa Buonarroti at Florence, where it has always been attributed to Giorgione.3 This version was noted by the present writer some years ago as a copy by a later hand, but the recent more detailed researches of Mr. Herbert Cook and Mr. C. S. Ricketts have invested it with new importance as a possible original, perhaps from the hand of Sebastiano del Piombo.
- (3) A third version was formerly in the collection of King William II of Holland, and came from a private collection at Pesaro, where it was attributed to Gior-

To these may be added the following

copies :-

(4) A small copy in watercolours by Peter Oliver, done from the picture in the collection of Charles I, but with some variations which are difficult to explain,

except by assuming that the picture had then been to a great extent altered by repaints, which were removed by subse-

quent cleaning.

(5) A late copy of little merit, but of some interest, belonging to Professor T. McKenny Hughes at Cambridge, to which the name of Giorgione has been attached, and which seems to be taken from the version at the Casa Buonarroti.

(6) A modern copy by Fabris,4 now in the Accademia at Venice, which shows variations not to be found in either of the

pictures in London or Florence.

To these may be added the following, as

contributory pieces of evidence:-

(7) In the Biblioteca Ambrosiana at Milan there is an engraving signed by the so-called Zoan Andrea, in which the principal group of the painting is reproduced with some variations. This design is attributed by Morelli to Jacopo de' This engraver, who does not seem to have been in any way an original artist, was working at Venice from about 1480 to 1520, that is to say during the lifetime of Giorgione and the youth of Titian. The connexion between this engraving and the paintings in question requires a careful investigation. In any circumstances the engraving denotes that the subject was popular in the earliest years of the sixteenth century, if not before.

(8) Among the hasty notes of pictures in Italy made by Anthony Van Dyck in his Italian sketch-book, now in the collection of the duke of Devonshire at Chatsworth, there occurs a small sketch of the picture in question, containing all three figures, and ascribed by Van Dyck himself to Titian. This sketch must have been made by Van Dyck in 1622, probably at Venice, but perhaps at Rome or Florence, both of which places he visited that year. There is nothing to denote that Van Dyck's sketch was of necessity taken from

the picture at Buckingham Palace, but it should be noted that Van Dyck was at this time in the train of the countess of Arundel, wife of the great collector, and that this picture appears very shortly after this date in the collection of Charles, Prince of Wales.

With regard also to Van Dyck's ascribing the picture to Titian, it must be remembered that Titian was the object of Van Dyck's chief devotion, that he had studied Titian's work in the house of Rubens, and noted every picture of note by Titian in Italy which attracted his attention. It requires some courage in a modern critic, especially if he be not a painter himself, to question the judgement of Van Dyck in such a matter. Even if it be possible to catch him tripping in so naming the picture, the fact remains that in 1622 the picture was attributed to Titian and with sufficient reason to attract Van Dyck's attention and cause him to make special note of it as the work of Titian.

(9) Finally there is in the Brera Gallery at Milan a pasticcio of the same subject, clearly and unmistakably painted by Paris Bordone. In an article which follows this Mr. Herbert Cook states his reason for inclining to attribute the picture at Buckingham Palace to Paris Bordone. To the present writer it seems that one has only to place photographs of this picture and that in the Brera side by side to see how impossible it is that the two pictures should be the work of the same hand or the creation of the same brain.

Paris Bordone was magnificent as a practitioner of the art of painting in Venetia, but he was always the hard, cold, cynical painter of fashionable beauty and sumptuous decoration, entirely devoid of poetry or seduction, and incapable of introducing any new motive into his art. While the spectator may be filled with admiration at the splendour of colour and brilliancy

of execution in the paintings by Paris Bordone, he is too often repelled by their cold heartlessness. In Bordone's hands the subject of *The Lovers* becomes a commonplace scene of debauchery, cynically and unblushingly portrayed.

It may also be noted that the subject was engraved by Zoan Andrea when Bordone was in his teens, and that it is evident from Van Dyck's sketch-book that he knew a Bordone from a Titian, when he saw it. Moreover, even if *The Lovers* could safely be attributed to Bordone it could only be as a copy after an earlier original, which could only be by Giorgione. There does not seem to be anything in the work of Bordone to brand him as a mere copyist.

Without entering more closely into details, the present writer is inclined to see in The Lovers a work conceived and perhaps originally begun by Giorgione, and in the Buckingham Palace picture the realization of Giorgione's conception by the hand This conclusion has been furof Titian. ther fortified by a study of the picture of Salome with the Head of St. John the Baptist, in the Palazzo Doria-Pamphili at Rome, and the version of the same picture in the collection of Mr. R. H. Benson, rightly ascribed to Titian, in which the Giorgionesque conception seems as evident as in The Lovers at Buckingham Palace.

LIONEL CUST.



OME years ago I had the privilege of examining at leisure the so-called *Lovers* by Titian, then hanging in one of the bedrooms at Buckingham Palace, and

was thus, through the courtesy of Mr. Lionel Cust, enabled to describe the picture at p. 128 of my book on Giorgione:—

'Ascribed to Titian, but probably derived from a Giorgione original. The picture is so damaged and repainted, although still of splendid colouring, as to preclude all certainty of judgment.'

Such was the opinion I formed of it six or seven years ago. During the past winter, when frequent facilities occurred for becoming thoroughly familiar with the painting during its exhibition at the Burlington Fine Arts Club, the conviction was gradually borne in upon me that we have here to do with a work of Paris Bordone derived from a Giorgione original. As in so many other cases of recent identifications, Crowe and Cavalcaselle had long ago hinted at this solution:

'As early as the reign of Charles I, the rich but unfortunately restored canvas at Buckingham Palace, representing a gentleman supporting the form of a fainting lady, was called after Barbarelli; there is no denying the charm of the noble features of the young and fair-haired man who supports the drooping lady on his breast, and listens to the beating of her heart. The beauty of the scene is enhanced by the costly dress and delicate nurture of the actors, the whiteness and fineness of the linen, the gloss of the emerald and ruby sleeves, and, where the surface is preserved, the golden glow of complexions cleverly thrown into light and shade, the brilliance of sparkling tints, and the crispness of the touch. But this is the sort of charm which Pordenone, and after him Paris Bordone, was fond of producing, and this London picture, if it be not by Giorgione, is a bright specimen of grand Venetian art. We may suppose that in its conception the painter adhered closely to nature, and gave to the figures the significance of portraits, and the incident may have been derived from the novels of Bandello without prejudice to this mode of treatment. At all events, the subject pleased, and was more than once repeated.' 5

The existence of another much-damaged version in the Casa Buonarroti at Florence, 6 there attributed to Giorgione, and of yet a third example formerly belonging to William Hof Holland (which cannot now be traced), proves the celebrity of the original, and this is still further emphasized by two copies, one, a seventeenth-century Italian repetition belonging to Professor Hughes, of Cambridge, who kindly allowed it to be placed at the Burlington Fine Arts Club alongside the Buckingham Palace picture, and the other a modern Italian copy by

Fabris 7 done fifty years ago and now hanging in the Accademia at Venice. We must suppose that this last was copied from the missing version formerly at the Hague, for it differs in detail both from the Casa Buonarroti and from the London pictures.8

All this goes to show that the composition was popular, and as tradition in all cases connects Giorgione's name with it, it is not unlikely that the design at all events was When we come however to the actual handling of paint, the damaged condition both of the Buckingham Palace and Casa Buonarroti pictures offers much difficulty in arriving at a decision. Both are unquestionably paintings of the ripe Cinquecento, rubbed and repainted no doubt, but still aglow with that glorious colour which no later dauber could altogether efface, revealing to those who can look below the surface the splendour and vitality of great painting. To me it appears quite possible that the original work of Giorgione is before us in the Casa Buonarroti picture, completed may be by Sebastiano del Piombo (as in other instances is known to have been the case), and that the somewhat weakened forms of the London picture, the hotter flesh tints, and the crumpled treatment of drapery, betray a slightly later version by Paris Bordone. This is conjecture, for proof positive must necessarily fail where condition is at fault. Nevertheless, the conjecture may stand, and it may not be altogether inapt to see if any external evidence exists to support this view.

Paris Bordone has been unduly overlooked by modern historians. He is practically ignored by Crowe and Cavalcaselle, and Bryan's Dictionary states facts incorrectly. Morelli recognized his true position in

⁵ Crowe and Cavalcaselle: 'North Italian Painters,' ii, 148.

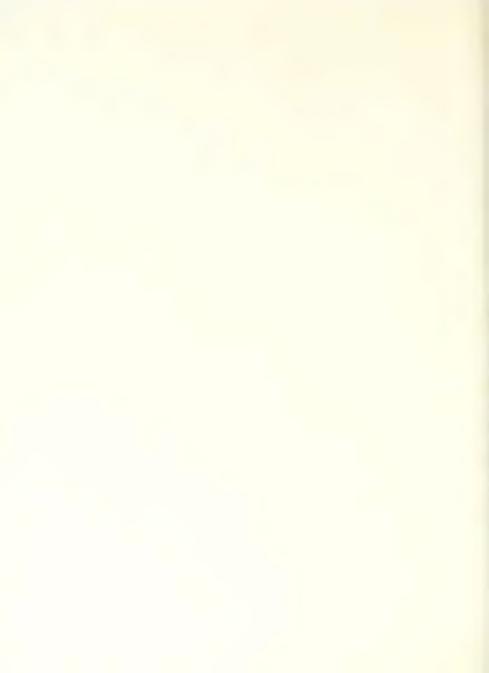
⁷ Plate II, p. 75.
8 In the notes to Milanesi's Vasari, iv, 104, it is stated that William II bought his picture in 1846, through Baron Ettore de Garriod, from Conte Cassi of Pesaro. It was also ascribed to Giorgione.

Sorgione. 'e.g., 'After this' (i.e. studying under Titian) 'he became a pupil of Giorgione.' Bordone was born 1500; Giorgione died 1510. What an infant prodigy! Nor did he die 1571, as there stated.





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Venetian art history, and describes him as 'a brilliant and at times most refined and excellent painter,'10 and again 'a noble, attractive and refined artist, and a splendid colourist, though of unequal merit, and at times superficial.' II Mary Logan in her 'Guide to the Italian Pictures at Hampton Court,' calls him 'the Carolus Duran of his day; he painted women' (she says) 'with more of an eye on the fashion plate than on the expression of their features, yet, (she adds) 'at times his portraits are among the best of the whole school.' Mr. Berenson gives a long list of his works,12 including seventeen in England. Several more may be added in private possession, such as the marquis of Bute's large and important Christ and the Centurion, perhaps next to the Fisherman and Doge, of the Venice Academy, his most ambitious work. Lord Bute also possesses a beautiful Portrait of a Lady, almost worthy of Titian.13 At Longford, again, is a splendid representation of the courtesan type, of which the earl of Wemyss, Sir George Donaldson, and Earl Spencer possess other examples. The three pictures in the National Gallery very fairly illustrate the strength and weakness of his style, The Portrait of Bianca Cappello (No. 674, if indeed it be she) showing him at his best as the fashionable portrait painter of the day in succession to Palma Vecchio, and the Salvator Mundi, recently added to the collection, the other and less attractive phase of his art.

Vasari tells us that Bordone closely studied and imitated Titian, and later adopted the manner of Giorgione.14 This is indeed evident from his work, but nowhere is the connexion so clearly established as in a picture belonging to Earl Spencer at Althorp. In this, Bordone practically copies the famous mis-called Alfonso d'Este and Laura de Dianti, of the Salon Carré of the Louvre. What more likely than that he should have done the same in the king's picture, and taken Giorgione's original as model for one of his own works? 15

This theory will also overcome the difficulty felt by the best English critics in accepting Giorgione or Titian as painter of the king's picture. To Mr. Claude Phillips

'A richly-coloured Giorgionesque idyll of a by no means platonic type, assigned alternatively to Titian or Giorgione. Yet we find it impossible' (he says) 'to assign it to either of these great masters. The picture is doubtless of the time when, young and ardent, they both lived and flourished, friends and rivals, in Venice. But it appears to us, for all the richness and splendour of the best preserved passages-such as the sleeve and costume of the male lover-too essentially second-rate to deserve the one or the other attribution, even though it has borne these alternatively ever since it has been known in England. It is nearer in style and in the choice of types to the early Virgin and Child with Saints of Titian, now in the Prado at Madrid, than to any extant Giorgione.' 16

Mr. Roger Fry, though admitting its 'sensuous charm and glowing colour' hesitates to recognize the touch of Giorgione or Titian, 17 Perhaps these and other accomplished judges will be ready to accept my Bordone theory, as at least a plausible explanation of an admitted difficulty.

HERBERT COOK.

¹⁰ II, 251

¹¹ I, 251.
11 I, 250.
12 Venetian Painters, 3rd ed p. 95.
13 Another fine portrait, here illustrated (Plate III, p. 78), belongs to King Carlos of Portugal. It is quite unknown. The inscription on it reads PAULA V.CF COMES FILIA CAMILLO NUPTA CAROLO RAUDENSI MATER A L. II

¹⁴ VII, 461 is Bordone again took the same, or a similar story, to illustrate in the so-called Seduction of the Brera; but here, being independent of Giorgione (if my theory holds), the treatment is more

individual and characteristic.

16 Daily Telegraph, Nov. 29, 1905.

17 Athenaum, Dec. 2, 1905.

THE ROMANCE OF A BOOK 1

SO BY H. YATES THOMPSON SO

UST three years ago in Wellington Street, Strand, there was exposed for sale among the ordinary victims of the auction room, a large square volume containing a MS. of the early part of the fifteenth century. It was a French translation of the second half of the well-known history of the Antiquities of the Jews by Flavius Josephus. It was bound in a solid red morocco binding of the eighteenth century, such as clothes in the British Museum many of the volumes which formerly belonged to Sir Robert Harley. It had one fine illuminated miniature at the beginning, and had had twelve pages, those at the beginning of each book of the history, cut out with a sharp knife, cut out evidently in a hurry, for the wicked person who thus maltreated the book in his or her haste had cut in many cases the adjoining leaf as well as that which was to be extracted. Otherwise the MS. was a well written book of the period and nothing more. There were, however, certain erasures, places where writing had been scratched out with a sharp instrument. Especially there was one such at the back of the sole surviving miniature, in which a trained eye could just detect a portion of the signature of John, duc de Berri, the brother of King Charles V, the book-loving king of France who founded the National Library at Paris. Now the duc de Berri was perhaps the greatest bibliophil that France ever produced, not excepting the duc d'Aumale himself, and I was familiar with his writing because he was always careful to write his name in his books, and I was already the possessor of three other volumes which had belonged to him. So I felt that the book was probably in some way or other remarkable;

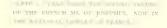
it was at all events interesting from its provenance, and I got a judicious friend to go and buy it for me at the auction, which he accomplished for a very moderate price. Imagine our joy when we got it home. The one picture, though damaged, was a stately production.2 King Herod, the beau-ideal of a despot, has just entered the Holy City; followed by his knights and himself superbly mounted, he rides through ranks of slaughtered Jews, past the Piscina Probatica, the pool by the sheep-market, in which are seen a number of sick people, and approaches the gate of the Temple inclosure. In the background is an altar for the restored worship of Jehovah. twisted columns which inclose the altar are identical with those which Raphael subsequently introduced in his famous painting of St. John at the Beautiful Gate of the Temple, and which Jean Foucquet, the celebrated French painter, the head of the French Primitifs, more than once represented in miniature, especially in the Book of Hours of Etienne Chevallier, which is one of the precious monuments of art preserved in the magnificent Chateau of Chantilly, and for forty pages of which the duc d'Aumale gave £10,000. It subsequently formed part of his munificent gift to the French nation. The occurrence of these twisted columns in the Herod picture, as well as the general style of the drawing, made us think at once of Jean Foucquet as the possible painter. But the text of our MS. was nearly a century earlier than the date of Foucquet. How was this to be accounted for ?

We next turned to the last page of our volume, where a good deal of writing had been obliterated. In the top right-hand corner were the final words of the book—we read, 'Cy fine le livre de Josephe contenant en tout XXVII livres historiaux'—

¹ The substance of this article was delivered as a lecture at the Society of Arts on 9th March.



fur tons tre autur efforcut fon nours amers to phon to phan





The Romance of a Book

' Here ends the Book of Josephus, containing in all twenty-seven historiated books." A further inscription at the bottom of the page stated that in this—the second volume there were thirteen illuminations. Now in my second volume, as a matter of fact, there was only one, that of King Herod. Twelve therefore remained to be accounted for in the second volume, and somewhere or other there should be found the first volume with its fourteen pictures. Two conundrums were thus proposed to us. First, where was vol. i? Secondly, where were the twelve pages with their pictures which were missing in vol. ii? The blank page where some writing had been obliterated had revealed the mystery. The reader may know that there exists in chemistry a substance, dear to book collectors, and known as hydro-sulphuret of ammonia. It is made available as a liquid, and with a camel-hair brush and a careful hand you moisten delicately the place on the vellum where the writing has been scratched out, and then, as by magic, the erased writing reappears. In the present case two inscriptions came into plain view, which we can read on a photograph taken at the time, though in the three years that have elapsed since the photograph was taken they have almost disappeared again. The first inscription is in the handwriting of the duc de Berri, and says simply 'Ce livre est au duc de Berri,' and is signed 'Jehan.' The second, a little more difficult to read, is as follows: - Et de presant à son fiz le duc de Nemours, comte de la Marck,' and is signed 'Jacques.' Underneath is a further inscription which had not been erased, 'Pour Carlat.' Now these revived inscriptions tell us most of the history of the book. The first shows that it was written for the duc de Berri, and as he died in 1417 it must have been written before that date. The second tells us that it belonged subsequently to Jacques d'Armagnac.

who was beheaded by Louis XI in 1477. Our next discovery was that the first volume of the book was in the National Library of France and had at the end exactly similar inscriptions. But the revelations do not stop here. After the two inscriptions in vol. i occurs another inscription which does not occur in vol. ii, and which is in the handwriting of a certain François Robertet, secretary of Pierre de Beaujeu, duc de Bourbon; it states that the first three miniatures (we are speaking of vol. i) were by the artist of the duc de Berri, and the rest by the good painter and illuminator of King Louis XI, Jean

Foucquet of Tours.

It is, therefore, established that the whole book was written, and the first three paintings in vol. i made, for the duc de Berri; that the book then descended to his grandson the duc de Nemours, and was kept by him in his castle of Carlat (Carlat was on a high hill in the department of Cantal, not far from Aurillac); that Jacques d'Armagnac had the paintings in the first volume, and presumably also in the second, completed by Jean Foucquet; that when Jacques d'Armagnac was besieged and made prisoner in Carlat by Louis XI, and executed in 1477, the book became the property of Louis XI, and when he died vol. i fell to his only daughter, Anne of France, and her husband, the duc de Bourbon, whose secretary described it; that the second volume somehow got separated from the first and wandered to England, where after various vicissitudes it found its way into the library of Colonel Townley, at the end of the eighteenth century (his book-plate is on the first page), and was sold at the sale of his library in 1814. In the catalogue of that sale, when it was sold for a small price, it is stated to contain thirteen miniatures.

The twelve missing leaves therefore had plainly been abstracted subsequently to the year 1814, and one question only remained

The Romance of a Book

to be solved, Where were those twelve pages now? I was sanguine enough to hope they might be found, and in an account which I printed of my discoveries, I appealed to all librarians and collectors—in short, to all the bookworms of the world—to look for them, and let me know in case they found them. Within two years, Dr. Warner, of the British Museum, discoverd ten of them in an album in the King's Library at Windsor Castle. Of these we

give four reproductions.3

In view of the fact that the first volume of the book was in the National Library of France, where it has always been considered one of the choicest possessions of that famous collection, His Majesty King Edward, with my cordial consent, directed that his ten pages should be reinstated in the volume, and that the book, thus almost restored to its original completeness (two pages now only wanting), should return to its old home in France. This was accomplished on the occasion of the King's recent visit to Paris, when His Majesty presented the book to President Fallières, so that the two volumes, parted more than four hundred years ago, may now be seen exhibited

together in the Galérie Mazarine among the treasures of the Bibliothèque Nationale, a charming illustration on a small scale of the *entente cordiale* happily existing between the two countries.

It only remains to add that anyone who meets with two MS, pages from the 'History of the Jews,' one containing a large picture, and one a small one, by Jean Foucquet, will merit the thanks of all good bibliophils if he will at once communicate his discovery to me or to the Director of the National Library of France.

THE PLATES

The description of the larger picture, on fol. I, is given above. It represents the triumphal entry of King Herod into Jerusalem, where he has restablished the worship of Jehovah.

The description of the four small miniatures on

Plate II is as follows:-

I, fol. 22.—At the beginning of Book XVI, King Herod kneels before the Roman Emperor.

2, fol. 91.—At the beginning of Book XIX, The assassination of the Emperor Cali-

gula.

 fol. 123.—At the beginning of Book XXI, The sacking of the Temple of Jerusalem by Antiochus Epiphanes.

4, fol. 213.—At the beginning of Book XXIII,
The capture of the town of Gamala by
the soldiers of Vespasian.

3 Plate II, page 85

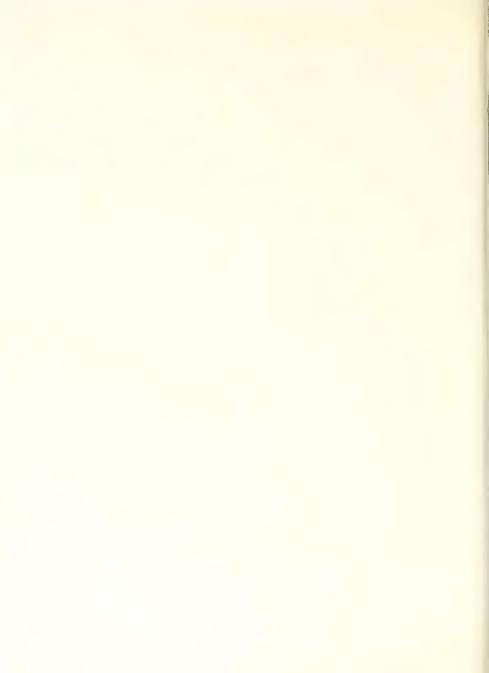








VOL II OF THE FRENCH MS.



THE DEVELOPMENT OF REMBRANDT AS AN ETCHER SP BY C. J. HOLMES SP T is towards Italy that the

ARTICLE I

directed, and the interests of new students will naturally tend to follow the prevailing current of taste. There seems, however, to be a certain danger in following this prevailing current too exclusively. If we look back over the last two or three centuries of European history, we shall find that the northern nations have attempted to assimilate southern culture time after time, and that each attempt has resulted in the foundation of a sham taste, and in the production of feeble works of art. In England, in Germany, and in the Netherlands the Italianizers have always been the mediocrities. Even in France, where a large mixture of Latin blood makes the art of Italy the art of a kindred nation, the names of the great Italianizers, such as Poussin and Ingres, are not more honourable than the names of the masters whose art is not Italian at all.

The art of Italy is an art of dignity, clearness, proportion, and restraint: it is dominated by feelings of orderliness, of intellectual sanity, of artistic good manners, the result of ages of thought and experience adapting Hellenic culture to new uses. The art of the north is emotional rather than intellectual. It is capricious, careless of forms and restraint, at times even incoherent, interested in life itself rather than in ideals of living. In literature the easy exuberant genius of Shakespeare might stand for its perfect type, just as the precise majestic intellect of Dante might stand for Italy.

Indeed, the nations of Northern Europe have a genius of their own which, though rare and uncertain in its appearance, has contributed no small part of the world's finest achievements. The experience of

generation after generation seems to indicate that this genius works best when it is independent-though not ignorant-of classical culture. It is tolerably certain that those of us who are interested in art at all will have more acquaintance with Italian pictures and with the literature relating to them than with the less fashionable productions of Germany and the Netherlands. Yet, unless we understand the merits of this northern art we shall never be able to judge the art of Italy quite justly; we shall be apt to take a narrow and erroneous view of all that does not conform to its canons, and to make virtues of its defects. We shall, in fact, be repeating the error which has ruined the efforts of most academies of the fine arts in assuming that the talent of the artists of Northern Europe can be moulded from childhood to old age on the pattern of the Italian intellect, instead of being allowed to go its own way so soon as it has done with grammar and spelling book. In Italy the same vital principles are at work in the art of the greatest masters, but they are softened and refined by long ages of tradition, of experience and convention, to such an extent that the casual observer may see nothing but the suavity and refinement, and altogether pass over the strength underneath from which they derive their vitality.

As a subject of artistic study Rembrandt is preferable to Dürer for two reasons. First, because etching is a more flexible and intricate method of artistic expression than line-engraving, and, secondly, because Dürer's genius was almost complete from the outset, and his art, with all its variations, does not really go far beyond its marvellous first promise. Rembrandt, on the other hand, though gifted from boyhood with wonderful sureness of hand and eye, developed but slowly the powers of

The Development of Rembrandt as an Etcher

creation and insight on which his fame depends. He had to teach himself step by step how to extend and intensify his conceptions; and the general principles of his system of self-education are so entirely sound and logical that the chronological study of his work is the best possible lesson with which I am acquainted for those who desire to have a general acquaintance with the principles upon which the whole art of pictorial design is founded.

One of the most striking consequences of studying Rembrandt in this manner is the apparent coincidence of his attitude towards the problem of artistic education with that of Reynolds-an attitude which hitherto has been almost uniformly re-

garded as absurd.

Critics, from William Blake to the present director of the National Gallery of Ireland, have either derided Sir Joshua, or accused him of hypocrisy because in the famous Sixth Discourse he maintained that genius was largely the result of intelligent labour. To avoid misapprehension I will quote Sir Joshua's own words :-

'It is very natural for those who are unacquainted with the cause of anything extraordinary to be astonished at the effect, and to consider it as a kind of magic. They who have never observed the gradation by which art is acquired; who see only what is the full result of long labour and application of an infinite number and infinite variety of acts, are apt to conclude, from their entire inability to do the same at once, that it is not only inaccessible to themselves, but can be done by those only who have some gift of the nature of inspiration bestowed upon them.

'Genius is supposed to be a power of producing excellencies which are out of the reach of the rules of art; a power which no precepts can teach, and

which no industry can acquire.

'But the truth is that the degree of excellence which proclaims Genius is different in different times and different places; and what shows it to be so is, that mankind have often changed their

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opinion upon this matter.

'When the arts were in their infancy the power of merely drawing the likeness of any object was considered as one of its greatest efforts. The common people, ignorant of the principles of art, talk the same language even to this day. But when it was found that every man could be taught

to do this, and a great deal more, merely by the observance of certain precepts, the name of Genius then shifted its application, and was given only to him who added the peculiar character of the object he represented; to him who had invention, expression, grace or dignity; in short, those qualities or excellencies, the power of producing which could not then be taught by any known and promulgated rules.

'What we now call Genius begins, not where rules, abstractedly taken, end, but where known vulgar and trite rules have no longer any place. It must of necessity be, that even works of Genius, like every other effect, as they must have their cause, must likewise have their rules; it cannot be by chance that excellencies are produced with any constancy or any certainty, for this is not the nature of chance; but the rules by which men of extraordinary parts-and such as are called men of Genius-work, are either such as they discover by their own peculiar observations, or of such a nice texture as not easily to admit being expressed in words; especially as artists are not very frequently skilful in that mode of communicating ideas.'

Reynolds had already said, in his Second Discourse :---

'Few have been taught to any purpose who have not been their own teachers If you have great talents industry will improve them, if you have but moderate talents industry will supply their deficiency.'

[This he afterwards modifies by admitting the need of general strength of intellect, though not of specific

'Nothing is denied to well-directed labour; nothing is to be obtained without it.'

Now when we study Rembrandt's etchings in consecutive order they seem to anticipate almost, if not quite, all that Reynolds attempted to impress upon his audience. Rembrandt is undoubtedly a very clever student from the first, but his early work is uncertain and exceedingly unequal. In his course of self-education he makes experiment after experiment, now trying for this quality, now for that. Sometimes he fails entirely, and it is long before he is completely successful; but every failure, partial or total, teaches him a lesson of something to be avoided or done otherwise in future. By this constant introspection fault after fault is conquered, and increasing power leads to increasing bold-

The Development of Rembrandt as an Etcher

ness, until at last no effect, however complicated or daring, is beyond his reach.

This view of Rembrandt must seem to be contradicted by the experience of many working artists. Few, however, can claim the general strength of intellect with which Rembrandt set out, fewer still an equal concentration of all their powers upon art from boyhood to old age. The difference, indeed, is largely a question of terms. Reynolds hardly did more than state a conviction that the persistent effort of a strong intellect devoted to the arts must produce the exceptional results that a similiar effort would produce in other fields of activity; in other words, that in the madness of Genius there is more method than is commonly suspected.

As everyone knows, the process of etching is that of drawing with a needle upon a varnished plate of copper, of biting the lines thus traced by the needle with acid, leaving them engraved upon the copper-plate, from which impressions are printed as from any other engraved plate. The essence of the process of etching lies in the fact that the needle can move freely over the polished surface of the copper, and has not to be ploughed into it as the line engraver's burin has to be. Even the great Dürer is constrained to some extent by having actually to cut each line of his work slowly and in the rigid lines which such cutting involves. In etching, on the other hand, the needle responds to the slightest touch of the artist's fingers, and adapts itself equally well to an elaborate composition and to a hurried sketch.

It is thus our singular good fortune to be able to study the genius of Rembrandt in a medium which is at once comprehensive and intimate. The greatest advantage of all, however, which etching possesses for the student lies in its clear and precise character. In criticizing it there is comparatively little room for the difference of opinion which personal taste in colour, in

handling and in pigment, introduce into the criticism of painting. In etching we have to deal only with definite black and white lines, about whose direction and arrangement there can be no conflict.

My purpose is to take the etchings in chronological order and to consider them in their relation to the development of Rembrandt's artistic power. The chief point to which I wish to direct attention is the identity of Rembrandt's progress in its main lines with that of the great sculptors. Donatello, Verrocchio, Michelangelo and Rodin all began in the same way. They studied nature until they had absolutely mastered the art of imitating her, but they were not content to stop at perfect imitation. They recognized that mere exact imitation, like a cast from the life, or a photograph, was a thing devoid of vitality and significance, and they obtained vitality and significance by emphasis of structure or modelling, by scientifically calculated departures from realistic truth, by suppressing unessential things and by exaggerating essentials.

Now this is exactly the process which we shall see was adopted by Rembrandt in his course of self-education. From the first he tries to find scope for his inventive power in imaginative compositions, but lack of experience makes his earlier efforts either entire failures or only half successful. He therefore goes back to the study of nature, of real people, until by constant practice and observation he trains his memory to draw without a model as accurately as with one. This power once attained. Rembrandt is free to design as he pleases. At first even his imaginative compositions are treated as if lighted with the direct and positive light of day. Gradually this comes to seem prosy-great events demand an environment of hallucination and mystery-and so by constant experiment and observation he learns at last to surround his figures with an atmosphere

The Development of Rembrandt as an Etcher

of luminous uncertain twilight, which reveals what must be revealed, and hides

what must be hidden.

When people speak of Rembrandt it is to the profound and emphatic work of his mature life that they generally refer. They seem to forget that this supreme power was not a sudden inspiration, but was the result of many years of concentrated study, of a long series of experiments carried out on a logical principle. To myself it is intensely fascinating to attempt to trace this principle from year to year, and to see one who was at first hardly more than a clever, industrious student develop gradually into an immortal artist. So far as I am aware this process of evolution has never been traced in detail before, and since it touches the radical principles of the arts of design, it may be useful as well as novel to those who have the patience to follow it.

The mass of criticism devoted to Rembrandt's etchings is considerable, but until the last fifty years very little of it was written either by artists or by men who had much technical acquaintance with the process. The credit of arranging this long series of some three hundred plates in chronological order must be given to Sir Francis Haden, P.R.E.; and with the experiment he made in arranging a loan exhibition at the Burlington Fine Arts Club in 1877 the whole of the modern criticism of Rembrandt may be said to begin; though the references to Bartsch's great catalogue are generally retained for

purposes of identification.

Of the various chronological schemes put forward, that of Dr. von Seidlitz is perhaps the most generally accepted. It was made the foundation of the admirable catalogue of the Exhibition at the British Museum in 1899 (in its way a masterpiece), and of the system now employed in arranging that magnificent collection.

On the basis of that catalogue as recently revised I propose to work. The museum

authorities differ in some details from Dr. von Seidlitz, and instances will occur in which even the verdict of the museum may seem to deserve reconsideration, but these variations are few.

The first group of Rembrandt's etchings with which we have to deal belongs to the

years 1628-1630.

The first of these etchings with a date, Rembrand's Mather's Head and Buss (B.M. 1, B. 354), is so accomplished as to suggest that it was by no means Rembrand's first experiment in the medium. He had learned etching four years earlier, during his stay with Lastman, and we may well ask whether he had not during those four years executed other plates which are either lost or still unrecognized.

No. 3 in the Museum Series, Rembrandt bare-headed with high curly hair, Head and Bust (B. 27), is far more scratchy and inexperienced in style, while the artist represents himself as little more than a boy. A similar look of boyishness may be noted in another plate, the heavily bitten Rembrandt with Fur Cap in an oval border (B.M. 59, B. 12). Is it not possible that these two prints may really be earlier in date than 1628? Inexperience would explain the weakness of the one and the over-biting of the other, an over-biting which clouds firm and scientific drawing to such an extent that some authorities entirely reject the plate.

Yet when full justice has been done to the skill and sensitiveness of Rembrandt's first portrait of his mother, it is wrong to class it with the work of his maturity. The dexterity of the touch, the grip of character, and the sense of reality which it displays foreshadow greatness, but Rembrandt has still to learn to space his masses grandly, to suggest bulk and solidity, and to model with scientific economy of line.

A little later, perhaps in 1630, Kembrandt begins to attempt etching a complete

¹ No. 1, Plate I, p. 91. ² No. 2, Plate I. ⁸ No. 3, Plate I.





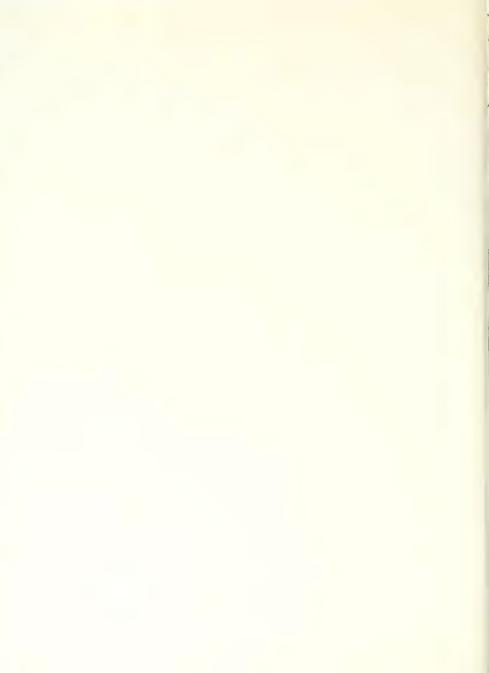
REM RANDI WITH FUE CAP, IN OVAL





5 SMALL LIPS HEST









O THURST MAN AND WE MAN BEHAND A BANK





7. THE PRESENTATION IN THE TEMPLE



9 CHIEF AM S. THE LOCTORS

The Development of Rembrandt as an Etcher

composition. The first of these efforts. Peter and John at the Gate of the Temple, roughly etched (B.M. 5, B. 95),4 is of extreme interest. There is an attempt at making a grand design, at suggesting height and depth and recession, and at getting an effect with the smallest possible number of lines, but the attempt is not successful. The figures, though large in spacing, are not convincing or solid, and the contrasts of scale are exaggerated. In the Small Lion Hunt (with one lion) (B.M. 6, B. 116)5 the handling is more rapid, probably with the idea of suggesting force and movement, but the result is again unsuccessful, on account of the obvious arrangement and the slip-shod modelling.

Rembrandt at the age of twenty-four evidently did not possess sufficient knowledge to draw animals or figures from memory with the correctness necessary to make them convincing, and the numerous studies of beggars and models, including himself and his family, which occupy so large a space in the work of the next few years, were doubtless made with the view of remedying this deficiency. In spite of this constant practice, years elapsed before Rembrandt had mastered his materials so completely that it becomes impossible to tell whether a figure in his work is drawn from a model or from memory, and the constant alternation of invention and work from nature is the characteristic feature of his etchings for some ten years.

The development of his mighty genius is the more notable when we remember that Rembrandt was twenty-four years old when he etched these two plates, whereas Millais painted his Lorenzo and Isabella at nineteen and was only twenty-three when the Ophelia and The Huguenot appeared. Thus, as artists go, Rembrandt cannot be called exceptionally precocious. A steady determination to correct his faults and an intelligent and unsparing criticism

of his experiments are the real characteristics of his temper, and it is upon them, and not upon any more dreamy unconscious instinct, that the profound and masterly work of his later years is built up.

Finding that he required a far more intimate knowledge of real things to give reason and solidity to his conceptions, Rembrandt set himself to work from nature assiduously, and in the year 1630 executed some two dozen studies from beggars, from models, including the one usually identified with his father,6 and from himself-varying on each occasion the lighting, the arrangement, and the method. Of the beggarstudies the best is perhaps the Beggar Man and Beggar Woman behind a Bank (B.M. 13, B. 165),7 where the light and shade are simply and broadly massed, the savage hungry look of the woman is excellently caught, and the workmanship is as fluent and more structural in character than in the portrait of his mother; and a similar improvement may be noted in the portrait, Rembrandi's Father in profile, R. (B.M. 23, B. 292).

The four compositions belonging to this year, 1630, are more interesting still. The first, The Flight into Egypt, exists in a complete state only in Paris and Amsterdam, and is a ragged roughly-bitten design, resembling the earlier Lion Hunt, but even less successful. The next, The Presentation in the Temple (B.M. 18, B. 51),8 is a remarkable attempt at obtaining in etching the richness of design and the delicacy of treatment which at this period were Rembrandt's ideals in painting and are realized in the picture of the same subject now in the Hague Museum. For the period the attempt is remarkably successful, and this little plate would make an admirable beginning for a collection of the master's etched compositions. The light and shade are broadly massed, and an effect of great space is obtained in a tiny compass by the

The Development of Rembrandt as an Etcher

dexterous recession of the building to the right and left. Compared however with Rembrandt's later work, the transitions are too abrupt, the lights are broken by sharp dark shadows, while the pointing angel in the centre, and the beggar's leg and crutch on the extreme left, indicate an obvious

straining after effect.

The following plate, The Circumcision, (B.M. 19, B. 48),9 attempts still more, namely the complete tonality and chiaroscuro of painting on a miniature scale, but the result is not so successful. Minute gradations of tone can be suggested by lines only when the lines themselves are minute, and this minuteness involves a loss of strength and character, as we see in the work of modern reproductive etchers. Etching is essentially a process of drawing with lines, and the moment the line ceases to tell as a line and becomes merged in a tone, the plate cannot fail to look weak. Rembrandt for another six or seven years errs now and then from the attempt to be over delicate, but never so entirely as in this little plate of The Circumcision.

The fourth of these compositions of 1630, the Christ disputing among the Doctors (B.M. 20, B. 66), to is almost as remarkable as The Presentation; indeed, it might be regarded as an attempt to correct the defects of that plate. The light and shade are massed still more broadly and simply, while air and space are suggested by slightness of handling rather than by any pronounced arrangement of lines

9 No. 8, Plate II. 10 No. 9, Plate II.

or gradation of tones. The design is still further improved and concentrated in the third state by cutting away a portion of the

top and left side.

The interest is thus more definitely focussed upon the figure of Christ and the doctors round him, though the improvement involves the sacrifice of one of the finest figures of all, the man on the left of the plate, who sits in shadow glaring fiercely at the divine Child. As it stands this plate is an exceedingly good straightforward illustration of the subject, but in his maturity, Rembrandt gives us much more than that, as we shall see when we come to consider his later treatments of the same incident (B. 64, B. 65).

The breadth of lighting in this plate is obtained by a simple and obvious arrangement of the masses; in his later work the planning is so subtle as to defy analysis. Brilliancy of illumination is secured by sharp contrast with masses of shadow; in his later work Rembrandt gets even more brilliancy by dispensing with any such commonplace devices, and fills even his shadows with reflected lights which pulse and shimmer and give his work that mysterious glow and vitality in which its peculiar charm so largely consists. Character again is displayed by means of general types; in the later plates every figure is a living person with a personality and a temper of his own, and Rembrandt appears to us as the equal of Shakespeare in the wealth of human imagery that he holds at his command.

SOME ENGLISH LEADWORK M BY LAWRENCE WEAVER, F.S.A. ARTICLE VI-PORTRAIT STATUES 1

EAD portrait statues do not need an apology, but it may fairly be said of lead in this connexion that it takes the place of bronze for reasons economical. I

have already endeavoured, not only to justify the use of lead for garden figures of a more or less trivial and purely decorative character, but to establish for it a fitness peculiar to the garden atmosphere.

In the case of the Marlborough 2 and Eugène 3 figures, which are here illustrated, though they are portrait statues of a portraiture quite serious, they are also, in their present home at Glemham Hall, garden ornaments, and so I think may fairly escape cavil.

In the case of the Queen Square figure it also stands in a garden, as does the

Hoghton Tower William III.4

When we come to equestrian figures a defect must be admitted. The weight of the horse's body and of the rider is a heavy stress on the horse's three lead legs, and in the case of the Petersfield William III 5 a stay rod has been summoned in aid, an addition frankly disturbing. Yet even here no worse has happened than in the case of some stone equestrian figures which have needed a like support.

One may admit the coarser treatment that lead demands, and the absence of finely-modelled sinew and vein that bronze makes possible. Still, some modern bronze effigies of successful generals could well be spared, if in exchange we could summon from the vasty deep of the plumber's pot some long-melted lead statues of the eighteenth century like the William III at Dublin. No one will affirm that good lead is less good than bad bronze, and if

¹ For previous articles see Vol. VII, pp. 270, 428; Vol. VIII, pp. 103, 246, 385 (July, September, November, 1905; January, March, 1906).

² No. 1, Plate I, p. 99.

³ No. 2, Plate II, p. 102.

⁴ No. 6, Plate II, p. 102.

sometimes, where money is strictly limited, a better artist and a cheaper material were employed instead of a feeble artist and a costly material, I do not think our public places would be the losers. One more suggestion, I trust not too obvious. Where the pedestal of a portrait statue is to be decorated by less important figures of an emblematic sort, why cling to a uniformity of metal? With the portrait figure in bronze, I suggest that the use of lead for the lesser figures will not only yield a pleasant diversity of effect, but also, by contrast, heighten the dominance of the greater statue.

The antiquary may be pardoned for a not unnatural desire to prove early dates, and lead portrait statues would lose some of their importance if no record of them in England could be found earlier than the seventeenth century. Mr. Edmund Gosse, in his edition of J. T. Smith's 'Nollekens and his Times,' complains of the very scanty records of sculptors even in the eighteenth century, and I despaired of finding anything in the nature of a mediaeval lead portrait statue, until I happened upon the records of the Cheapside Cross.

In J. T. Smith's 'Antiquities of London' there is a rough picture of the destruction of the cross by the Puritans, and under it the legend :-

'The 2d of May 1643 the Cross of Cheapside was pull'd down. A Troop of Horse and 2 Companies of Foot waited to guard it, and at the fall of the top Cross, Drums beat, Trumpets blew, and multitudes of Caps were thrown in the Air, and a great shout of people with joy. The 2d of May the Almanack sayeth was the invention of the Cross and the 6th day at Night was the leaden Popes burnt in the place where it stood, with ringing of Bells, and a great acclamation and no hurt done in all these actions.'

'Leaden popes'-a very stimulating reference. Now the history of the crosses in Cheapside is shortly as follows:

The first was a stately cross of stone

built by Edward I in 1290 in memory of Queen Eleanor. This fell into disrepair, and was rebuilt in the fifteenth century at the expense of the City of London. It was again rebuilt in 1600. Henry VI in connexion with the second cross granted to John Hatherly, Mayor, licence 'to reedify the same in more beautiful manner.' Hatherly 'had licence also to take up two hundred fodder of lead for the building thereof and of certain conduits and a common granary.' Two hundred fodder represents roughly 200 tons, and I suggest that some of this lead went to the making of the 'leaden popes' that were burnt in 1643 in the place where the cross had stood. Several illustrations of the cross remain. It was of a purely monumental type, not practically a building, as was Among the Thomason Paul's Cross. Tracts at the British Museum is one entitled 'The Downe-fall of Dagon,' which was doubtless published in or soon after 1643. It is a delightful publication, and purports to be not only a description of the cross, but also its epitaph and its ast will and testament dictated by itself, 'Dagon' being a puritanical pet name for it. In the will we find, 'Item, I give to the Red-Coate souldiers all the lead which is about me to make bullets if occasion be; if not, I give it to the Company of Plummers to make cisterns and pumps with.'

The illustration shows three of the figures bearing pastoral staves, and though it may be claimed that these would be bishops not popes, I have other evidence to bring. In the Crace Collection of prints is one of Cheapside Cross as it appeared in 1547, with part of the procession of Edward VI on his way to his coronation at Westminster. This print shows, in the lowest tier of figures, one with a triple crown. In another print, a Representation of the Demolishing of the Cross, one figure wears a mitre, but there is none with a triple crown.

In the Pepysian Library, Cambridge, there is a picture of the third cross, built in 1600, and in the Crace Collection a copy of the drawing as well as an engraving after it. Here again in the lowest tier of figures is one with a head-dress which is certainly not a mitre, and though it is not an accurately drawn tiara, it is differentiated from the next figure which wears an obvious mitre, and may fairly be claimed as the triple crown. So much for the 'popes.' Now as to the 'leaden.' We have established the very large use of lead by John Hatherly. To quote again from 'The Downe-fall of Dagon,' Some report divers of the Crownes and scepters are silver.' Now I submit that silver ornaments are much more likely to have been applied to lead than to stone statues. There is also the evidence of the gilding. There are many records which refer to the regilding of the cross on the occasion of royal progresses, etc. While the theory of an allstone cross does not exclude the plentiful use of gilt, lead statues are much more likely objects so to be treated. From the somewhat rude sketches of the cross which remain, I guess the figures which decorated it to have been about twenty in number. The evidence suggests that John Hatherly adorned the second cross with these figures in lead, and that some were portrait statues of the contemporary pope and bishops. The date of the third cross, 1600, is a very unlikely one for the production of ecclesiastical figures of this character. Probably the rebuilding of 1600 consisted merely of renewing the stone-work and refixing the lead statues, the 'leaden popes' that came to so untimely an end in 1643. I turn now to the later work, where we are on more solid ground.

The lead statue of a queen in Queen Square, Bloomsbury,⁶ has been variously described as of Queen Anne, and of the consort of George III, Queen Charlotte. It

presents some difficulties, but the evidence seems to me to be in favour of Queen Charlotte, and I have so labelled it. Mr. Henry B. Wheatley, in his 'London Past and Present,' is on the side of Queen Charlotte, and says that the statue was presented by General Strode. I cannot find Strode in any biographical dictionary, but he seems to have been a kind of Carnegie of public monuments. The equestrian statue of the duke of Cumberland, modelled by Cheere (of whom more hereafter), and set up in Cavendish Square in 1770, was given by Lieutenant-General William Strode. I cannot find whether this was of bronze or of lead. It was taken down to be repaired in 1868, and incontinently disappeared. The need of repair and the subsequent vanishing point to lead rather than to bronze. Strode also set up in Stratford Place a pillar which made haste to fall down a few years later. Assuming, therefore, that Strode gave the statue in Queen Square, it is more likely to have been of Charlotte, who was pursuing her dull and decorous course as consort in 1770, the date of the Cumberland. Strode was apparently a courtier, and would have been less interested in Anne, who was, even then, unquestionably dead. The giving of the Cumberland statue is, to my mind, strong evidence in favour of Charlotte. Sir Henry Cheere was the most notable modeller of lead statues then flourishing. As Strode was his customer for the Cumberland, what more natural than that he should go to him for the Charlotte?

The evidence of the figure itself is puzzling, but the balance is in favour of Charlotte. She carries a sceptre in her right hand, wears a crown, and carries no orb. Her robes are of the ordinary coronation type, and she wears no orders. All

this suggests Charlotte.

Every engraved portrait of Queen Anne wearing a crown, of the scores I have examined, (except one,) shows her also with

the collar and star of the Garter and the George. The one exception is a very fanciful sketch from which a formal ornament like the collar might not unnaturally be omitted. The portrait statues of Anne in Queen Anne's Gate, at Blenheim, and in St. Paul's Churchyard, not only have the Garter ornaments but also the orb. Were the Queen Square figure of Anne, it would certainly have the orb and the collar and star of the Garter. The portrait of Charlotte by Reynolds shows her seated in coronation robes similar in general character to those of the Queen Square statue in respect of the corsage and sleeves, and there is a sceptre on a cushion. Here again we find no orb and no Garter ornaments. The chief difficulty of the statue is in the hair. It is arranged in heavy curls hanging down over the neck, and is very similar to that of the Anne in Queen Anne's Gate. In the Reynolds picture of Charlotte, the hair is done up in the usual late eighteenth-century manner, and only one curl strays on to the neck. In this the engraved portraits of Charlotte agree, save for one at the age of twenty-three, which shows as many curls as the statue does. It is possible, however, that Francis Bird's statue of Anne, set up in 1712 in St. Paul's Churchyard, may have crystallized the long curls into a queenly convention, which the later statuary, who did the Charlotte figure, thought well to follow. The features tell little. Charlotte was very plain, and in life her nose was markedly snub. The Queen Square statue has a non-committal sort of nose, neither Roman like Bird's figure of Anne, nor honestly snub like Charlotte's less flattering portraits. Accurate portraiture, however, was not universal in the statues of those days, e.g. the Anne of Queen Anne's Gate has a nose not at all Roman. Of this figure I would add in passing, that Professor Lethaby sets it down among the lead portrait statues of London with that

of George II in Golden Square. are, however, of stone-the Anne of Portland stone, the George II of some more friable and coarsely grained stone, which now shows ominous cracks and is like to

perish before long.

At Glemham Hall, Suffolk, are two delightful lead figures of Prince Eugène7 and of John Churchill, first duke of Marlborough.8 The Eugène shows him with drawn sword, in a slightly theatrical attitude, wearing a bulky wig and the collar of a knight of the Golden Fleece. He lived from 1663 to 1736. The best way to date Eugène is by the fatness of his face. There is an engraved portrait of 1701 (when he would be 38 years old) which resembles our statue. A portrait of 1712 shows him with his face longer and thinner, and in another of 1735 this development of gauntness is very marked indeed. Most of his portraits, notably that by Sir Godfrey Kneller, show him with his marshal's bâton in his hand. I have found none with a drawn sword.

The Marlborough is a splendid figure, of great ease and nobility of pose. The wig is luxuriant, and while the duke carries his bâton he wears no order. He looks rather younger in the statue than in the Kneller portrait of 1705, but otherwise the statue as a portrait is excellent. It is perhaps not impertinent to remark the continuing faithfulness to type of the Churchill family. If the Under Secretary for the Colonies in 1906 should seek to forget the cares of State at a fancy dress ball, he would make a convincing replica of the lead statue here illustrated.

As to the authorship of the Glemham Hall figures I can make no guess. Rysbrack did the monument of Marlborough at Blenheim, but these statues are, I think, earlier.

In Parliament Square, Edinburgh, is an equestrian lead statue of Charles II as a

> 7 No. 3, Plate II. 8 No. 1, Plate I.

Roman General.9 The face has that saturnine look (not inappropriate to Saturn's metal) which is shared by the 'shaven' portrait of the Merry Monarch by Sir Godfrey Kneller. The horse and rider are about 10 ft. in height. On the back of the tunic there is a winged cherub as an ornament, a little inappropriate to the Roman guise. The legs of the horse are unfortunately splitting somewhat and need repair.

King William III, however, is the king of leadwork. At Dublin, in College Green, his statue has been the sport of contending factions.10 Warburton, Whitelaw, and Walsh, in their 'History of Dublin,' incorrectly describe this figure as being of bronze. They go on to say: 'By an effusion of more loyalty than taste, both statue and pedestal get a new coat of paint every year.' The Corporation of Dublin no longer paints the pedestal, which is of stone, and is ornamented with trophies of arms in the marine store style of decoration. The figure is still painted brown to imitate bronze. One good feature, appropriate to leadwork, remains. The trappings of the horse, the cross gartering of the king's Roman legs, his laurel wreath and parts of his tunic, are gilt. Being Roman, he abstains (as does Charles at Edinburgh and William again at Petersfield) from using stirrups. Redgrave was mistaken in attributing the Dublin William III to Van Nost, an error doubtless due to the fact that Van Nost died in Dublin (the date is variously given as 1780 and 1787, but the latter is the correct one). A pasquinade, by the vitriolic John Williams, on artists who worked in Ireland says that he was the son of the Van Nost of Piccadilly who made lead garden figures, and that he went to Dublin in 1750. As the statue was begun in 1700 and fin-

9 No. 5, Plate II.

[&]quot;NO. 5, Plate II.

10 On 25) une 1700 the Jacobites or Tories very much defaced
this statue, twisted the sword it had in one hand, and wrested
the truncheon from the other . . . and offered it many other
indignities. Fro

ished in 1701, only Van Nost père could have had any hand in it. There is no record to show that he was ever in Dublin. That Van Nost fils made lead portrait statues is likely, for the Corporation of Cork invited him to Ireland some time after 1780 to make a statue of one Mr. Lawton.

The equestrian figure at Petersfield II is equally reticent in the matter of authorship. It stood originally in front of the house of the Jolliffe family. When the house was demolished it was moved to the Square at Petersfield. The drapery of the figure is of a freer type than the Dublin example. The outstretched arm gives it more action, but at the loss of some dignity. Both are inferior to the splendid brass statue of William III at Bristol by Rysbrack. The Bristol horse is a particularly fine creature. I should immensely like some justification for labelling a William lead statue with the name either of Rysbrack (1693-1770) or Roubiliac (1695-1762), but have not a tittle of evidence. That Roubiliac worked in lead we know; that he learnt it from Sir Henry Cheere (1703-1781) (to whom I attribute the Queen Charlotte) we may guess. He left Cheere on securing a commission from Jonathan Tyers for a figure of Handel to stand in Vauxhall Gardens. For this same Tyers he did a Milton in lead 'seated on a rock, in an attitude listening to soft music.' It is, however, to some competent artist of the calibre of Rysbrack or Roubiliac that we must look for the authorship of the lead figure of William III now at Hoghton Tower, Lancashire. The portraiture is strikingly good, and the easy pose of the figure bespeaks an artist of no little ability. One detail is amazing, the absence of a wig. I can find no portrait where this is lacking. In one emblematic engraving, where Britannia offers William the sceptre and an angel is crowning him, he wears a

costume in all respects Roman save for the ridiculous addition of a wig. In other engravings, where he is made to look somewhat ethereal, and is crowned with laurel, he pertinaciously retains his wig. Even as a little boy he is bewigged. Everywhere a wig but in this statue. I do not complain of this notable absence as of something indecent, but would point out that here we have evidences of a statuary who disregarded the conventions. Had William been represented as at Dublin, Petersfield, and Bristol, in Roman costume, the absence of the wig would wring no withers, but at Hoghton Tower the cuirass indicates the military dress of his time, and his arms are

not bare in the Roman manner.

There is a directness and simplicity about this work which perhaps suggests it was done by an Englishman rather than by a foreigner. Hubert Le Sœur (a pupil of Giovanni de Bologna), who died in 1652, set, by his statue of Charles I at Charing Cross, a magnificent example. He doubtless influenced both Edward Pierce, who died in 1698, having done a fine vase for Hampton Court Palace. and Thomas White, who accompanied Wren abroad in 1665, and died in 1738. After William III came an invasion of foreigners. Peter Scheemakers, a man of Antwerp, born in 1691, settled in St. Martin's Lane in 1735, and shared the commissions of the time with Rysbrack and Roubiliac. His son Thomas (1740-1808) succeeded him. Laurent Delvaux was a partner of Scheemakers, and was assistant to Bird in the reign of George II.

The first Van Nost, who modelled the George I once at Canons, and may be taken as the pioneer in the trade of lead garden ornaments, had, as an assistant, one Charpentière, who died in 1737, being then over sixty. Charpentière had set up a foundry of lead statues for himself, and he supplied the figures which decorate the parapets at Ditchley, the home of

Viscount Dillon. Sir Henry Cheere (he of the Cumberland figure) was however the best-known man for lead statues, and they served him well, for he passed from

knighthood to a baronetcy.

I. T. Smith, in his 'Life of Nollekens,' tells of a visit he paid with Nollekens and his wife to an old lady 'quite of the old school' who lived near Hampstead Heath. 'Her evergreens were cut into the shapes of various birds, and Cheere's leaden painted figures of a Shepherd and Shepherdess were objects of as much admiration with her neighbours as they were with my Lord Ogleby, who thus accosts his friend in the second scene of the "Clandestine Marriage":

"Great improvements, indeed, Mr. Stirling, wonderful improvements! The Four Seasons in lead, the flying Mercury, and the basin with Neptune in the middle are in the very epitome of fine taste; you have as many figures as the man at Hyde

Park Corner."

Cheere was the man at Hyde Park Corner.

The actual lead yard was managed, if not owned, by John Cheere, brother of Sir Henry. John had taken over in 1739 the business of the first Van Nost. I imagine that he was more founder than artist, and that he cast from the models of Sir Henry and others. John died in 1787, and with him the last of the lead yards was closed.

As to Cheere's work, 'My Lord Ogleby,' is very informing. With The Four Seasons in lead I hope to deal in a later article on lead vases. The Flying Mercury we have met at Melbourne. The Shepherd of the old lady at Hampstead we have no difficulty in identifying with the figure illustrated in the March BUR-LINGTON. 12

'The Clandestine Marriage' (Colman and Garrick, 1766) is a mine of information as to some of the foolish gardens of the middle of the eighteenth century. In these (I confess with pain) lead figures had very undesirable neighbours in Chinese bridges, Gothic dairies and paths 'all taste, zigzag, crinkum-crankum, in and out, right and left, to and again, twisting and turning

like a worm, my Lord.'

I picture Sir Henry Cheere as a pushing and not altogether uncommercial gentleman, equally ready to model a Shepherdess to simper at the edge of a 'crinkumcrankum' path, or to provide General Strode with a statue of Queen Charlotte— All orders executed with promptness and accuracy. He and his brother must have had an amazing assortment of casting patterns. Perhaps the reason that the Charlotte wig is like Queen Anne's may be sought in their possible possession of an old pattern of an Anne, altered to suit (mutatis mutandis, and among the mutanda the collar of the Garter) the later queen, Nor is this an extravagant theory. When Sir Robert Vyner, a City magnate, desired to set up in Cornhill a statue of Charles II, he bought with praiseworthy economy a second-hand stone equestrian statue of John Sobieski, king of Poland, trampling down a Turk, altered the figure a little, turned the Turk into Cromwell, and lo! Charles II!

I am indebted for kind permission to reproduce photographs to Lieut.-Colonel G. B. Croft Lyons, F.S.A., and R. Eden Dickson, Esq. (Glemham Hall figures), to Alexander A. Inglis, Esq., F.S.A. Scot. (Charles II statue). The Hoghton Tower figure is from my collection of leadwork photo-graphs taken by Mr. W. Galsworthy Davie.

13 Vol. VIII, p. 393, No. 10.





THE ENGLISH MINIATURE PAINTERS

ILLUSTRATED BY WORKS IN THE ROYAL AND OTHER COLLECTIONS

SIR RICHARD R. HOLMES, K.C.V.O. ARTICLE IV-PETER OLIVER AND JOHN HOSKINS'

S the difference between the later work of Hilliard I and the early miniatures of Isaac Oliver is exceedingly slight and difficult to determine, so earlier work of Peter Oliver is not easy to distinguish from the later manner of his father. Both must have worked in the same workshop and were simultaneously employed in turning out the almost endless series of repetitions of popular portraits which we meet so constantly in the numerous collections in this country. Where these are signed there can be no doubt of their origin. As far as I know at present, the art and cunning of the forger has never been able to produce in this class of artistic work any signed miniature which would for a moment deceive anyone with even a small knowledge of the subject, and in the illustrations to this article great care has been taken to introduce only such objects as to the authenticity of which there can be no possible doubt.

Of the life of Peter Oliver few details are known. He was born about 1594, according to the age stated in his will, which was proved in 1648, and was buried with his father in St. Anne's Church, Blackfriars. He was the eldest son of Isaac, and was doubtless the issue of his first wife. He must have been instructed by his father in his early youth, as he was considered, by the time he was of age, competent to finish his father's great limning of The

Entombment.

His portraits of the Royal Family are numerous; many of them are reproduc-

tions of originals by his father, and these reproductions are often of much higher finish and more powerful in colour, but he never attained to the vigorous individuality with which, when he had a fitting subject, the elder artist invested his portraiture. Of his finer and most characteristic miniatures we may mention as an example the noble head of Elizabeth, queen of Bohemia,2 from the Royal Collection. In this the strong family likeness to her ill-fated brother is most noteworthy, and the whole of the execution is of the highest order. Of Arabella Stuart, whose tragic history is so well-known, many portraits by the Olivers exist. She was a very favourite subject, and Isaac Oliver seems to have revelled in her beauty, and of his original portrait his son Peter has made many copies, and those which have been preserved in their original cases exhibit extraordinary depth and freshness of colour. Some of these are in the Rijks Museum at Amsterdam, others at Sherborne Castle, and a very fine one in General Sotheby's collection at Ecton. At Windsor is a fine specimen 3 and a curious contemporary copy in oil, probably by Franz Pourbus the younger.

Peter Oliver does not appear to have painted Henry Prince of Wales. One miniature so called at Belvoir Castle is a portrait of Charles I when young, and is a facsimile of one in the Royal Collection, of which a reproduction is here given.4 Of Charles, prince of Wales, and afterwards king, he painted and repeated the features many times. He worked unremittingly for the king, and for him painted the beautiful miniature of his queen, Henrietta Maria, of which an illustration is here given.5 It is

² No. 1, Plate I, page 108. ⁴ No 3, l'late I

No. 2, Plate I

¹ For previous articles, on Nicholas Hilliard and Isaac Oliver, see vol. viii, pp. 229, 316, and p. 22 ante (January, February, April, 1906).

Peter Oliver and John Hoskins

interesting also as showing in the background the Round Tower of Windsor Castle. His portrait by Hannemann is preserved at Hampton Court. There is a curious and beautiful miniature by him at Windsor 6 which has been engraved by Houbraken as The Head of Ben Jonson, whom it most certainly does not represent. It has been surmised that this may be a portrait of the artist himself, but neither the colour of the hair nor the contour of the face correspond with the picture. There is at Welbeck a miniature very similar in treatment and with the same coloured hair, on the back of which is the inscription, 'A son of Isaac Oliver, the limner,' and there is another, very similar in features at Montagu House, where it is called Peter Oliver. It is by no means improbable that these three are all by Peter, and represent a younger brother. They are all of the highest merit in point of execution, and have more vivacity of expression than is to be found in most of his portraits. They were evidently painted con amore.

Peter Oliver's special claim, however, to recognition must be founded on the important series of copies from the splendid examples of works by the great masters which he executed for Charles I, when these masterpieces were in the galleries at Whitehall. Of these no fewer than nine are enumerated by Van der Doort in his catalogue, but only one has remained in the Royal Collection since it was painted in 1629. This is a wonderfully minute copy of the great picture by Titian of The Marquis of Guasto and his Mistress now in the gallery of the Louvre. It is here reproduced on a reduced scale,7 but serves to show the exquisite work and minute accuracy which Peter Oliver observed in these transcripts. This copy seems to have been a favourite, and was used by him as a model for his pupils, as there is in Ham House a copy of this miniature painted by David des Granges, who was a pupil or follower of the Olivers.

I was fortunate enough to be able to secure at the sale of Mr. H. G. Bohn's collection in 1885 two of these finelywrought copies-one, The Sleeping Venus and Cupid—the original of which, by Correggio, is in the Louvre, and the other, also after the same painter, of Venus, Mercury, and Cupid, which is in the National Gallery. Both these are in their original frames with the brand of Charles I on the back, and also the small labels written by Van der Doort or his amanuensis, with the numbers corresponding with their descriptions in his catalogue. Another, but much injured by exposure, was secured for the Royal Library at the Hamilton sale. This is a copy of the small St. George by Raphael, which was sent by the duke of Urbino to Henry VII, as a present in return for the Order of the Garter with which he had been invested by the English sovereign. The original of this picture, which represents St. George wearing the Garter on his left leg, is in the Gallery of the Hermitage at St. Petersburg. There is another curious copy from the picture by Titian called The Lovers,8 in the Royal Collection, described by Van der Doort as 'an old piece painted upon a board, containing three heads, one being a woman in the arms of a man, like as if she was in a swoon,' but Oliver seems to have copied only the heads from the original, as the colours of the draperies are quite different.

He may have made his original sketch in plumbago, which was rather a common material with him, and of this kind of work an illustration, somewhat reduced in size, is given of a copy after Titian of St. Luke presenting a Young Man to the Virgin, the original of which still hangs in the picture gallery at Windsor. The copy which Oliver made of 'the picture of Adonis,

The Plate II hade III 7 No. 6 Plate I.











Peter Oliver and John Hoskins

Venus, and Cupid, with some dogs by, done after Titian, which said limned piece is dated 1631,' is at Burghley. At Ecton, General Sotheby has a very interesting specimen of Peter Oliver's skill, a copy unfinished of the portrait by Rembrandt of his mother, which is still in the Royal Collection at Windsor, where for many years it went by the absurd title of The Counters of Desmond. In this copy only the face has been finished, but on this the artist has bestowed the most infinite labour, and has rendered the wrinkled features of the aged lady with the most minute and extra-

ordinary truth and finish.

A contemporary of the Olivers, John Hoskins, is hardly inferior to either; his works abound in all the principal miniature cabinets, but of his birth, parentage, and history, little authentic is known, except the date of his death and burial at St. Paul's, Covent Garden, in 1664. He is said to have had a son with the same surname, who painted in 1686 a portrait of James II, but of this date confirmation is much to be desired. If there were such a son he would simply be a copyist of his father, and the comparison of the works with the varying signatures of the initials I. H., leaves us in state of doubt as to the identification of father and son. Of Hoskins's work it can only be said that he was at his best not inferior to any contemporary artist. He rarely indulged in depth of colour, but his modelling of the head was masterly, the treatment of the hair skilful and correct, and, above all, his miniatures are remarkable for the broad and striking manner in which he painted the draperies, especially lace and linen, the texture and fineness of which seemed to appeal most strongly to his sense of delicate colour. specimen of his power of delineating character, a reproduction is given of his fine portrait of Lucin Cary, Viscount Falkland, 10 killed in the first battle of Newbury, 1643. Another of Mrs. Cromwell, mother of the Protector. II shows his knowledge of the texture and folds of fine linen, in the delineation of which he is quite unrivalled. Charles I employed him frequently, and Van der Doort catalogues several of his works which were executed for the king. The most important of these and perhaps his finest work is thus described: Imprimis, The picture, done upon the right light of the Queen in a round golden blew and white enamalled ring She being dressed in her hair with a carnation ribbon-knot, and a necklace of pearls about her neck, in a white dressing, whereby some part of a green curtain, and a landskip wherein London is painted, by Hoskins, being done after Sir Anthony Vandyke. . . . ' This large limning 7 in. in diameter may be seen in the collection of English miniatures in the Rijks Museum at Amsterdam. The companion circular miniature of the same size of the king has disappeared, but there remains at Windsor a very fine portrait by Hoskins, here reproduced. 12 It is one of the best likenesses of the ill-fated monarch, and is painted with great power and insight into character. A replica of this, but somewhat faulty in drawing, is also in the collection at Amsterdam. At Montagu House, at Welbeck, in the miniature room at Ham House. and in the cabinets of Earl Beauchamp, General Sotheby and others, who preserve their ancestral treasures with love and reverence, are many of the works of this excellent master, and a series of facsimiles from these would afford a notable gallery of all the worthies of his time.

10 No. S, Plate II. 11 No. o, Plate II. 12 No. 10, Plate II.

ART IN GEORGIAN ENGLAND

I—HISTORICAL PORTRAITS AT OXFORD

SO BY SIR WALTER ARMSTRONG SO

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HE third series of Oxford portraits could hardly expect to be as attractive, from the archaeological and controversial points of view, as the first or the second. The painters who worked between the death of Anne and the

Victoria are either very familiar or accession of not greatly worthy of familiarity. Not often between these dates do we find a picture which at once charms us and piques our curiosity. Pictures abound, of course, in which a certain modest artistry is combined with inscrutability from the cataloguer's point of view. But the artistry is always modest, and in spite of the sound tradition, the sensible acceptance of the métier as they found it, of so many English painters before the days of Sir Joshua, we are not often spurred on to any deep inquisition into questions of influence or origin. The present collection includes a considerable number of portraits signed by comparatively unknown painters, which will have their use in advancing our still rudimentary knowledge of our own school. It also includes a few excellent works to which it is difficult to assign any author at all. But perhaps its chief value lies in the witness it bears to the ability of two or three men who, though famous enough, have scarcely received the credit they deserve, and in its inclusion of a certain number of fine specimens of the leaders of our school between 1750 and 1830.

Kneller is famous, but his name is seldom mentioned by any English critic without some disparaging word. That, no doubt, is his own fault. He made himself responsible for a great number of bad pictures, and his art, even at its best, is never interesting enough to seduce the student into any very close examination of his technique or discrimination between his own hand and those of his followers and helpers. But he could paint well when he chose, and in a style curiously modern. The Bodleian has lent a portrait of the third Lord Crewe, which might be sent to the Academy or the Salon, where they would hang it without a qualm. It has never been varnished; it has no crack or other sign of age, and its method would be accepted as an echo from Sargent or Carolus. Much better, however, is a three-quarter length of Trelawney, the baronet and bishop. Shutting our eyes for the moment to the standard to be set in England a generation later, we can accept it as a capital portrait, full of character, and boldly carried out. Another good Kneller is a half-length of Bishop Atterbury, from Christ Church; and a fourth the Bodleian portrait of Pope, tentatively ascribed to Jervas. If we allow for the effect on technique of a coarse, unprimed canvas, Kneller's authorship becomes unmistakable. His own portrait, also from the Bodleian, is less successful. He took too much trouble with it.

Among the pictures ascribed to Jonathan Richardson the elder, the best and most interesting is the Bodleian Sir Hans Sloane. It bears an elaborate inscription in Greek and the painter's signature, otherwise it would probably have been taken away from Richardson long ago, so unlike is it to the dull performances with which he is usually debited. The full-length figure in its D.C.L. gown is painted with startling pluck and confidence. There is no sign of timidity in design, handling, or colour, and the whole affair is full of vivacity. The two portraits of Matthew Prior, also ascribed to him, are somewhat puzzling. The one from the Bodleian may be accepted. It shows the same hand as the Sloane, and was given to the University by Lord Harley in 1723; Vertue engraved it. But the canvas numbered 15 betrays a different conception of Prior's character, and a different hand on the brush. The one portrait here ascribed to Joseph Highmore-Edward Young, of the 'Night Thoughts'-does not convince. It has none of the lightness and breadth of a painter who deserves to be better known than he is.1 Another good painter, still less known than Highmore, was Stephen Slaughter, the true author of the large and excellent portrait of George Stone, archbishop of Armagh, here ascribed to Allan Ramsay. Slaughter has suffered, like so many others, from the ascription to him of sheer croûtes. His authentic works are sound, careful, and delicate, if a little wanting in force. They are sometimes elaborately signed. Yet another man whose productions are on a higher plane than his reputation is Tilly Kettle. Portraits of Geo. Mason, bishop of Sodor and Man, and of Sir William Blackstone, both from the Bodleian, show him to advantage. He was apt to be gaudy in colour, somewhat after the skyle of Knapton, but he showed considerable skill in the marshalling of his bright blues and reds, and he never failed for lack of taking pains. His works are nearly always signed. A somewhat earlier painter whose numerous portraits are often ascribed to other people was Jeremiah Davison. He began as a follower of Lely, employing apparently one of that painter's drapery men. But he afterwards developed a fairly marked individuality of his own. The most important signed work of his I know is a very large family group, at Dalmahoy, near Edinburgh. Another, the full-length of

¹ At the present moment two good examples, both signed, may be seen at Messrs. Sulley & Co.'s, in New Bond Street.

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a lady, is in Mrs. Stopford Sackville's collection, at Drayton House, Northamptonshire. These are both better pictures than the full-length of Lord Torrington, in the National Portrait Gallery, and show that on his day Davison was a very respectable artist indeed. A good drawing for the Drayton House portrait was sold in London not long ago as a Hudson. In the portrait of Sarah Holmes, lent to the present exhibition by St. John's College, only the head and hands are by Davison. Interesting for its signature and for the amount of character in the face, is the head of William King, Principal of St. Mary's Hall, and an energetic Jacobite, by Thomas Worlidge, whose pictures are scarcer than his prints. The collection also includes signed pictures by Simon du Bois, Thomas Gibson, John Vanderbank, John Michael Williams, A. Carpentier, Charles Philips, P. Bardwell, J. H. Mortimer, James Millar, David Martin, E. Hastings, Thomas Kirkby, and James Northcote, which may give them value as docu-

Among the contributions which excite interest for reasons entirely disconnected with art, a few may be named. The portrait of John Kyrle, the 'Man of Ross,' is a signboard, and a bad signboard at that; but it gives a hint of character which agrees with the panegyric of Pope. The fulllength of Wren, by Verrio, Kneller and Thornhill is an appalling example of what a committee may do. The one portrait of Johnson—strange that there should be only one-is probably quite rightly identified as the famous perpetration by Miss Frances Reynolds, dubbed by the sitter Johnson's Grimly Ghost. It is the pathetically conscientious work of an amateur, and exactly the sort of performance which would make Sir Joshua weep and his friends laugh. The expression is precisely that of a man who is straining his patience at the call of affection, and the paint is the right age. The portrait of Addison from the hall of Magdalen is not convincing, but that of Sacheverell might almost be recognized by its character if other evidence were missing. Two versions of Gibbs, the architect, and a pair of astronomers, Flamsteed and Halley, by Gibson and Murray respectively, should be noted.

Coming now to the giants, the leaders of our great school are all here except Raeburn, who has avoided Oxford, although his chef d'œuvre is not far off.² Hogarth, Sir Joshua, Gainsborough, Romney, Lawrence, and William Owen are to be seen almost at their best, while Hoppner 'makes his number,' although not with a masterpiece.

A collection like this brings the miracle of our eighteenth-century painting before us more vividly than ever. Down to a certain moment we have sound, unambitious work, facing no problems, expressing no particular emotions, doing simply and efficiently what had been done daily ever

2 Mr. James Conetic", at Haseley Court, Wallington!

since the first half of the seventeenth century. The idea that even in a portrait, a real pictorial motive should be embodied; that it should speak to us in line, in colour, in arrangement of light and shadow, as well as in the glance of the sitter, had struck no one, scarcely even Hogarth. Englishmen had been content to jog on in what, in spite of all the foreigners who came here, was really a national method of vision and execution until, almost suddenly, like the sap of spring stirring in a forest, a higher ambition came upon them, and first one and then another set to work to get as much out of paint as they could. If the sudden change, the attack of new life, can be assigned to any single cause, it must be to the stay of Reynolds in Italy. He went there a disciple of the old brown school, he came back a colourist, or at least a man so deeply interested in colour problems that a colourist he was sure to become. His pictures set the new note, and from about 1760 onwards every one who aspired to reach the front rank had to be a colourist too. Hogarth, in his later work, had united an exquisite feeling for tone to his masterly brushing. and his frank dealings with tint; but he had neither used colour for its own sake nor carried design and chiaroscuro to the point where they mean free creation. Reynolds did this through ambition and judgement, Gainsborough followed, and surpassed him by help of the pure fire of genius, stimulated by rivalry; Romney used his fine gift to produce pictures in which a minor proportion of Sir Joshua's judgement was combined with some of Gainsborough's fire. Between the three they set a pace to which the English school has tried to march ever since with varying and perhaps ever-dwindling success. The wonder of the beginning remains. It is, perhaps, another instance of our national good luck, that we should find men of genius exactly at the right moment, to put up a fine goal just as the nation was beginning

The one example of Hogarth at Oxford is the group of artists lent by the University Gallery. It is an exquisite sketch, but is so well known that I need not dwell upon it. Of eight Sir Joshuas, only one lacks interest. This is the earlier of the two portraits of Lord Rokeby, archbishop of Armagh. Only the face is by Sir Joshua himself. A later portrait, also the property of Christ Church, is much better, but the date ascribed to it on the catalogue is not late enough for the work. The entry in the painter's ledger for the year 1763 probably refers to the earlier example. The head of General Guise, who gave Christ Church its drawings and its Piero dello Francesca, is a fascinating wreck, but the half-length of Thomas Warton, from Trinity, was painted in 1784, after Reynolds had become alive to the danger of his experiments, and shows no damage, except that due to one or two foolish repairs in

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the lower part of the canvas. The earlier portrait of Thomas Warton's brother Joseph is greatly inferior; it dates from 1776. A year later Sir Joshua painted the magnificent William Mark-ham, Archbishop of York, from Christ Church Hall, and two years later still, the famous Gibbon, which migrated some years ago from Sheffield Place to the collection of Lord Rosebery. To speak fairly about this portrait, one ought to have seen Gibbon. Rogers describes it as a wonderful thing, 'on which, while the oddness and vul-garity of the features are refined away, the likeness is perfectly preserved.' But Romney's portrait, which now hangs besides it, shows us precisely the same features, combined with a fire and vivacity not to be found in the Reynolds. From our point of view, the man in Cavendish Square has beaten the one in Leicester Fields, and handed down the historian as well as 'Mr. Gibbon.' Two years later again, just over the threshold of Sir Joshua's sound and sober last period, is the Dr. Burney, a replica from the Music School of the Streatham picture, now, or lately, in the possession of Archdeacon Burney. Painted in 1781, it shows no sign of deterioration, and is full of life and sparkle. But Sir Joshua lost something when he gave up his quasi-Venetian devices, and this Burney is not so luminous as it might be.

The two Gainsboroughs are both rather damaged, although in very different degrees. half-length of Benjamin Buckler, from All Souls', is a ruin-flayed and clumsily repaired. The Lord Mendip from Christ Church has suffered comparatively little; unluckily the damage is in the worst place. The face has been over-cleaned at some period, and the vivacity of the brushing destroyed. In its primitive state this must have been one of Gainsborough's finest male portraits. Even now it kills everything near it, and makes half the pictures in the room look like signboards. The red costume—a 'terra cotta' red—is managed with extraordinary skill, and the whole canvas is as luminous as a stained-glass window.

I have already mentioned Romney's very fine Edward Gibbon, lent by Lord Rosebery. picture from Balliol, similarly described and ascribed, is neither Gibbon nor Romney, but appears to be a much-injured specimen of Wright of Derby. Good, however, is the John Oglander, from New College, albeit the ill-placed hand seems to be one of those second thoughts which are not best. Curiously enough, the Gibbon is also rather spoilt by a hand, the right, pointing awkwardly to the volumes of the 'Decline and Fall,' ranged on the table. A third authentic Gibbon is the portrait in small by Henry Walton, chiefly known by his engraved pictures in the boudoir manner of Morland. As for the large portrait of John Harris - 'Hermes' Harris-from Wadham, I cannot agree with the catalogue in scouting the ascription

to Romney. The condition is at present so bad, and the light in which it hangs so tantalizing, that complete certainty is impossible. But one may see enough to be sure that under the repaints and perished varnish lurks either a Romney or a very good old copy after him. It has nothing to do with Reynolds, to whom also it has been given. The head of John Wesley, from Christ Church, is Romney-ish, but his brush is not to be surely recognized in it now. The Shute Barrington, too, has been greatly injured and defaced, probably through unnecessary repairs, as the atmosphere of Oxford suits pictures. It is neither too damp nor too dry. Two portraits of 'noblemen,' Lords Ducie and Macclesfield, from Exeter College, show Romney taking liberties with academical robes, as painters always do with the Garter ribbonor the pigments may have changed. Anyway the result is unhappy.

Nothing particular need be said of the Hoppners. They are routine pictures, as the authorities confess by the places in which they hang. The eight Lawrences, on the other hand, have many points of interest. The earliest in date, a head portrait of the seventh Viscount Tracy of Rathcoole, must have been painted about 1788-89. At that time the sitter was warden of All Souls', whence the picture comes. It is painted simply and straightforwardly, and is quite free from airs and graces. A comparison between it and the Thomas Warton, which hangs not far away, shows how strongly young Lawrence-he was barely out of his teenswas then influenced by Sir Joshua. The next in order of production is the very different William Eden, Lord Auckland, which dates from 1794. It is a remarkable production for a youth of twentyfive. The career of Reynolds was over before it was painted, and Lawrence seems to have deli-berately shaken off his influence and determined to try what he could make of his own predilections. There is no reticence. Everything is painted with a conscious bravura, recalling here and there the gymnastics of Boldini. It is not agreeable. The tone is chalky, the shadows black, the rendering of such things as the inkstand in the corner quite too insolent. Happily he seems to have soon made up his mind that he was going too far, and to have 'taken a pull' at himself, as a jockey might say. The Windham of 1803, the Canning of 1810, and the Sir Thomas le Breton of 1825 show progressive stages of quieting down from the explosively restless painting in which he indulged during his 'twenties.' The portrait of Sir Thomas Plumer, lent by University College, seems to me a first-rate example of his pupil and assistant, John Simpson. It is probably the replica of a Lawrence, existing elsewhere, which Robinson engraved in 1834. Plumer died in 1824.

Lastly, something must be said of William Owen, the strongest painter, if not the best artist, of those who took up English portraiture by the side of

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Lawrence. Sir Thomas and he were both born in 1769, but Owen died first, in 1825. Unlike the five or six men whom we put at the head of our school, he never contrived to breathe aesthetic life into his formula for a portrait. His conceptions are like those of an intelligent photographer. He felt no call to create with design and colour. He was satisfied with representation, and even there sought only the more obvious facts. But his vigour and his power to paint—to do what he would with the colour on his palette and brush—are undeniable. He was no fumbler, coaxing

pigment into its right place or desired texture. The best of the six pictures which represent him here are, I think, the Dean Cyrit Jackson, from Christ Church; the Lord Tenterden, from Corpus; and the Lord Eldon, from University College. In these days when the feeling for paint itself—for the intrinsic beauties of the material in which you work—has become so rare, it is a pleasure to turn from the miserable, starved texture of so many modern pictures to such paint as this. Perhaps the contrast makes one over-tolerant of Owen's lack of Art.

II—THE WHITECHAPEL EXHIBITION



HE picture of Georgian England shown at the White-chapel Art Gallery, if not quite complete, is at least complete enough to give us a better idea of the appearance of that epoch than we are generally able to form. Our ideas are dominated on the

one hand by a sense of seriousness and cultured charm, by the circle of Johnson, Goldsmith, Garrick, Horace Walpole and the Dilettanti Society, and by the memory of the many stately and gracious ladies immortalized by Reynolds, Gainsborough, and Romney. On the other hand, Hogarth, Rowlandson and Gillray, Fielding, Sterne and Smollett, exist to show us that while the head of the statue was at least of silver the lower parts were of a coarser clay than any we now work with. At Whitechapel these conflicting impressions are to some extent reconciled, for we have a chance of viewing the age as a whole, Admirable works by Gainsborough and Reynolds, Hogarth and Rowlandson, are there to point the extremes of culture and roughness, but they are kept in their proper place by an excellent show of work by Zoffany, who could only paint what he had actually before his eyes, and by a small collection of furniture, china, and costumes. These (especially the costumes) recall the real life and habits of the time with singular vividness, and we are able to picture Georgian England to ourselves with tolerable certainty. Early in the century costume and furniture alike were somewhat stiff and heavy, suggesting that their owners were themselves rather solid folk even in their dissipations. Afterwards the age grows lighter hearted. Sprigs of gay embroidery enliven men's coats; if Wedgwood still reminds us of stern ideals, porcelain shepherdesses suggest more frivolous moods. Chippendale carves with ever-increasing lightness and profusion, ladies desert plain rigid satins for softer silks decked out with bows and ribbons and an infinity of tucks and flounces, while their maids exchange sober stuff gowns for dainty striped prints coquettishly disposed and puffed. Seen in this light, the character of the age is as far removed from supreme culture as from supreme coarseness, and rather seems to be one of healthy common sense, growing gradually lighter in heart, in mind and in hand, as it gathered experience and settled down after establishing the Hanoverian dynasty. It is, above all, essentially English, and the difference in its temper from first to last is no greater than that between the England of the fifties

and the England of the nineties.

Though Reynolds and Gainsborough are strongly represented the real nucleus of the collection of the pictures is the series of works by Hogarth and Zoffany; it may, therefore, be well to discuss these masters first. Of the Hogarths the earliest are the Family Group (45) and the Portrait of the Painter (86), the latter already showing the vigorous touch of his later work. The curious Marriage of Stephen Beckingham (129) comes next, with perhaps the Illustrations to Hudibras, preparing the way for the two much darkened episodes from The Harlot's Progress of 1732 and the Scene from the Beggar's Opera, a composition of which two versions were sold at Christie's last year. The Garrick in the Green Room (50) is a weaker picture, and the allegorical personage (angel or muse) fluttering across the room is more real and solid than the stiff figures of the actors. How different is the more mature version of a similar scene, The Green Room at Drury Lane (70), where Quin and Lavinia Fenton and their companions are painted with such masterly ease, force, and delicacy! Here we can see Hogarth at his best, and he shows to no less advantage in the famous grisaille of 1741, The Enraged Musician, from the Oxford University Galleries. From the same source comes the witty Stage Coach or Country Inn Yard, and the two pictures point a moral in the matter of restoration. They have apparently been left untouched since the day they were painted, and though the surfaces are slightly cracked and are a trifle dry every touch of the painter's hand has retained its crispness, while too many of the works exhibited are resplendent with fresh varnish, and

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it is clear that all the original character and accent have vanished. The powerful portraits of A Lady (128) and Sir Casar Hawkins (137) with the Sarah Malcolm (132), so safely and soundly painted that it might have been the work of a French or Italian master, also deserve special notice. The Peg Woffington (24) resembles the work of Hudson rather than of Hogarth, and the Portrait of a Lady, called Ann Hogarth, (151) is still more doubtful. Three of the works given to Hogarth resemble Zoffany closely, and it will be better to discuss them with the pictures by that master.

Zoffany is so little known that it may not be amiss to arrange his work in some kind of order. Unfortunately circumstances compelled these brief notes to be made before the catalogue of the Exhibition was in print, and it is possible they may, therefore, need modification in several particulars. Nevertheless the pictures by Zoffany seem capable of tentative classification. From the little we know of the painter's early life it would not be rash to see in the interesting family group lent by the Countess Cowper (157) a specimen of Zoffany's art when he was first rescued from poverty and the painting of clock faces. The same positive metalic colour may be noticed in Courting in Olden Times (35), at present attributed to Hogarth. The Horace Walpole (85) can hardly be Zoffany's work if it represents that lively gentleman (as it appears to do), for Walpole was at least sixteen years old when Zoffany was born, and the painter's career in England cannot have started much before 1760, when Walpole was forty-three. Nor is it quite possible to place in this portion of Zoffany's life, the able Portrait Group (67) attributed to either Hogarth or Highmore, but almost certainly foreign both in colour and style.

We are on safer ground when we come to the next period of Zoffany's career, represented by the animated Maria Walpole (49), the lady who afterwards became duchess of Gloucester, and with Mrs. Horton was responsible for the Royal Marriage Act, and by four portrait groups, The Family of John Peyto (31), the William Macartney, M.P., and Wife (114), The Family Group (118) with the lady in the wonderful dress of grey silk shot with coppery red, and that strikingly modern conception. The Sharp Family on a Yacht at Fulham (148). The excellent portrait in the possession of Lord Aberdare (described and illustrated in THE BUR-LINGTON MAGAZINE, vol. vi, pages 74-77) is another example of Zoffany's manner at this time. With these accomplished works may be classed the Dibdin Group (93) and the Children of the Fourth Duke of Devonshire (140), attributed apparently to Hogarth, but quite certainly by Zoffany, as a comparison with the pictures just mentioned will show. The lowness of tone, noticeable also in No. 93, is apparently due to an excess of oil and varnish. The picture of A Lady at a Spinet (96), attributed to Highmore, so closely resembles the work

of Zoffany at this time that a careful comparison is needed to see the difference.

The fine painting of William Hunter Lecturing at the Royal Academy (23) marks a further stage of progress. Here we find Zoffany ridding himself of the metallic touch noticeable in his earlier work and aiming, not unsuccessfully, at the fullness of Hogarth's brush. Later we find him attempting a still greater breadth and fusion, of which the Family Party—A Minutet (11), lent by the Corporation of Glasgow, is a remarkable instance, suggesting that there may be a number of Zoffany's paintings in existence that go by other names. Zoffany lived till 1810, but it is only in the work which he did between the years 1760 and 1796 that his style is commonly recognized.

Another secondary talent of the period, that of Edward Penny, is also well illustrated both by portraits and subject pieces, although what are perhaps his most important works, the two pictures in the Oxford University Galleries, are not included. Penny was a solid and sober painter, sometimes recalling in eighteenth-century technique the realistic conversation pieces we see at the exhibitions of the New Gallery Art Club, sometimes producing portraits of singular charm such as that of Mistress Anne Penny (7) in her dress of dainty blue. The portrait by Cotes (69) is also good. To modern artists, however, one of the most interesting exhibits in the collection will be the sketch by Henry Walton representing the Hon. Mrs. Walpole, Child and Nurse (37), a study of singular grace and freshness, not unworthy of a more famous name. The mezzotint after Walton in the lower gallery is another proof of his graceful talent, which in our public collections appears to be represented only by his portrait of the third marquis of Lansdowne in the National Portrait Gallery, a picture painted in 1806, and therefore later in date than that at Whitechapel. Here, too, we shall see that Walton was a painter of remarkable skill, with an original taste in colour; not perhaps a great master, but at least one deserving of far greater recognition than he has hitherto obtained. The same remark might be applied to Tilly Kettle, who is not represented at Whitechapel, unless indeed the portrait of Garrick attributed to Gainsborough (81) is from his hand. The attribution of Kettle's work to Gainsborough is not unusual, as was proved by a charming lady's portrait recently exhibited at the Burlington Fine Arts Club. The interesting portrait of William Eden, sold at Christie's on March 17 last, was another good specimen of Kettle's cooler and smoother style. In his later works he came closer perhaps to Cotes than to Reynolds or Gainsborough, but at times the confusion of his work with the early work of Reynolds would be a pardonable error.

Lack of space makes it impossible to deal in this place with the interesting contributions attri-









THE UNIVERSITY GALLERIES, GYEOGO PLIFFODUCED BY PER-

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buted to the Rev. W. Peters, who in the two examples shown was evidently inspired by the example of Rubens, but the admirable and sympathetic portrait of Dr. Johnson attributed to Opie from the Wantage collection is of an order so unusual as to merit more than a passing notice. It would be interesting to see this picture hung side by side with the replica of the same subject in the National Portrait Gallery (1302), though, if we remember rightly, the Wantage picture would have little to fear from the comparison. The little early portrait by Romney (135) is an admirable example of his style during the first years of his residence in London. If it really represents his wife it must indeed date from the end of his Kendal period, a conclusion supported to some extent by the disproportion of the size of the head; on the other hand, the colour and technique are more akin to the work he did in London than to his Westmorland pictures, and the identity of the sitter in default of positive evidence might, therefore, be an open question.

Of the landscapes the best is undoubtedly the exquisite Gainsborough (53) lent by Sir Charles Tennant, a loan made more interesting by the exhibition in the gallery below of the artist's original study for the composition. The solemn view of Windsor Castle (102), by S. W. Reynolds, the view in the Gardens of the Villa Borghese (80), by W. Marlow, and the Skating on the Serpentine (46), by Ibbetson, who for once seems to be thinking of Isaac Van Ostade, also deserve notice.

We must pass over the series of noble works by Reynolds of which only one, the pretty sketch of

Lady Dover (29), seems a little too weak for its place. The unassuming portrait of the Princess Amelia (99) is in reality a much more sound and delicate work. Gainsborough as a portrait painter is not so fully illustrated, although two of the pictures bearing his name, Nos. 34 and 65, are of perfect quality. We have already referred to the portrait of Garrick, and the *Portrait of a Girl* (48), attributed to Gainsborough, seems equally undeserving of that master's name. In some respects the flesh painting has analogies with the portrait by Mercier of Mrs. Colonel Little (145), on the opposite wall. The portraits of Gainsborough (6) and his wife (16) at the end of the room are of singular interest, not only for the quiet sensitive mastery which they display, but for the bearing which the lady's portrait has upon her ancestry. The legend that Mrs. Gainsborough was a natural daughter of the third duke of Bedford is confirmed in a remarkable manner by this picture at Whitechapel, No one who examines it closely can fail to be struck by the remarkable resemblance the sitter wears to John, fourth duke of Bedford, as painted by Gainsborough, in the National Portrait Gallery, a resemblance which makes relationship not only possible, but probable. The little gallery below, devoted chiefly to water-colours, contains in itself so much good work that it deserves more notice than we can give it. The examples of Girtin, of John Robert Cozens, of Gainsborough and Rowlandson, are as good as they could be, and form a worthy supplement to the treasures contained in the upper gallery.

C. J. H.

AN ALTAR CROSS AND CANDLESTICKS SAID TO HAVE BEEN MADE BY VALERIO BELLI FOR KING FRANCIS I

JA BY H. P. MITCHELL JA



HE dispersal of the collection of Prince Pierre Soltikoff five-and-forty years ago was a great opportunity in the fortunes of a museum then still in its infancy, and not a few treasures from that source have found a lasting home in the national collec-

tion at South Kensington. The cross about to be described, an admirable piece of Italian workmanship of the earlier half of the sixteenth century, was an after-gleaning from the same harvest.¹

The cross proper is of rock crystal, carved with the figure of the crucified Christ between the four evangelists. It rises from a three-sided pedestal and stem of silver-gilt, chiselled with very beautiful foliage filled in with translucent enamels. The three sides of the pedestal are set with plates of rock crystal engraved with the Mourning Over the Body of the Dead Christ, The Resurrection, and The Descent into Hades. Further enrichment is supplied by plaques and medallions of crystal, banded agate, cornelian, and jasper. As shown in fig. I the cross has been familiar to a generation of visitors to the museum.

The fine carving of the figure-subjects long since led to its attribution to the hand of Valerio Belli of Vicenza, that gifted carver of crystals whose praise is celebrated by Vasari. The biographer tells us that Valerio enjoyed the patronage of two successive popes, for one of whom, Clement VII, he made a cross of crystal, while for the other, Paul III, he is recorded to have made a crystal cross and two candlesticks engraved with subjects chiefly drawn from the Passion. 3 Neither of these works can be identified with the cross under consideration. Its beauty of workmanship, however, fully justifies its attribution to Valerio, though the designs do not manifest all of the usual characteristics of his work.³

It was not only as an engraver of hard stones that Valerio was held in honour. Following the traditional training of the artist-craftsman of the Italian Renaissance, he had been brought up in the goldsmith's art, an art which included as one of its most important branches enamelling on the precious metals, and he is said to have practised as a goldsmith with the utmost

¹ Purchased by the South Kensington Museum in 1864.
² Yet another cross of crystal from his hand, acquired by Pope Pius IX in 1857, is now in the Vatican Library. (See note in Milanesi's edition of Vasari's 'Lives', vol. v., p. 382.) Valerio was an extraordinarily prolific worker, and is said by Vasari to have retained his artistic powers until his seventy-eighth year.

⁸ Vasari expressly states that Valerio worked from the designs of other masters, and accordingly little value attaches to considerations based on style of design. It is to be noted, however, that the plaques are unsigned, contrary to Valerio's usual practice. The three plaques of the foot are shown in figs, 5, 54, 56.

success.4 It is accordingly probable that if the execution of the crystal carvings of the cross in the museum is rightly attributed to him, the enamelled silver-work of the foot and stem is also his. It is enough to say that these parts are designed and carried out in a manner entirely worthy of the setting of carvings of such beauty.

The object shown beside the cross in the illustration (fig. 1a) is a hexagonal vessel, presumably for holy water. Like the foot and stem of the cross, it is of silver-gilt decorated with foliage chiselled out of the surface and filled in with enamel. Each side is set with a medallion alternately of lapis lazuli and brown agate. The enamelled foliage is of similar general character to that on the cross, and the work is executed in the same manner, a rather unusual kind of enamelling intermediate between the champlevé and basse-taille methods, and further distinguished by the peculiar tints of the enamels, a rich blue, a vivid green, a greenish blue, brown and black. The vessel was acquired by the museum from a private owner eleven years after the cross, but it was evident from the first that the two had in some way once belonged to each other. For thirty years the smaller object has been exhibited in the museum with a label suggesting a relationship between it and the cross, but in the absence of precise evidence nothing positive could be affirmed.

A little pamphlet which has lately come to light, published at Venice apparently in the early part of the nineteenth century, has at length solved the mystery, and thrown an unexpected light on the history of the cross itself. The text of the pamphlet is given in French and Italian, and the French title, which is placed first, runs as follows:—Description de la Croix et Chandeliers en cristal de roche, ouvrage de Valère Belli de Vicence du 15^{ss} siècle. Tiré de la Cronique de 7ean Baptiste Egnatio, Prêtre de l'église de S. Ubaldo, Manuscrit possédé par la Famille Justinian ditte Budelle d'oro. At the end three engraved plates are inserted.

See the paper by Cabianca in the Atti of the Venice Academy of Fine Arts for 1863.
 The carving of the cross is so deep that, viewed from the

b The carving of the cross is so deep that, viewed from the intaglio side, the subjects are party obscured when seen asiant. Viewed from the side of the plane surface an effect of refraction corrects this appearance, and the figures may be seen from any point without distortion. It is, of course, from that side that the work is intended to be looked to appear the control of t

reverse on his works to avoid the same result.

6 Giovanni Battista Cipelli, better known by his pseudonym of Egnatius, was born about 1478 at Venice, where he acquired a great reputation as a scholar. He was one of the Venetian deputation which waited on Francis I at Milan in 1515, and





An Altar Cross and Candlesticks

As stated in the title, the account given in the pamphlet is based on a manuscript said to be in the possession of a branch of the Giustiniani family of Venice. According to this document, the authenticity of which we will take for granted for the moment, a crucifix and a pair of candlesticks were ordered by Francis I of France from Valerio Belli, to accompany a crystal casket which had been purchased by the French king. The order was duly executed by Valerio, but the disastrous fortune of Francis at the battle of Pavia and the events which followed, resulted in the objects being diverted from their original destination. Valerio, in short, found himself with the cross and candlesticks on his hands.7

At this point we are introduced to Francesco Grimani, of the S. Boldo branch of the family, a member of the Scuola of St. John the Evangelist at Venice. This gentleman, desiring to manifest his good will towards the fraternity of which he was a member, communicated his wish to the dean of St. Mark's, Francesco Quirini, through whose good offices he was enabled to purchase from Valerio Belli the cross and candlesticks originally intended for Francis I, and these he purposed to bestow upon the altar of the Guild. Good intentions are, alas, proverbially uncertain of accomplishment. Francesco Grimani, being then in command of the Venetian fleet, died in Cyprus before carrying out his proposed gift, and once more the cross and candlesticks were diverted from their intended purpose. On his death they passed into the possession of his descendants, in whose hands, according to the author of the pamphlet, they remained until not long before its publication, that is to say apparently until the latter part of the eighteenth or the early part of the nineteenth century.

At the time the pamphlet was published, the cross and candlesticks had become the property of Signor Giuseppe Panigalli, of Venice, by whose care it was prepared, on the authority of the manuscript referred to, as a record of the history of the objects, these being carefully delineated in

the three engraved plates.8

wrote a panegyric in Latin verse on that monarch. He died in 1553, leaving behind him a number of works, published and in manuscript.

My thanks are due to my colleague, Mr. A. J. Koop, for drawing my attention to the pamphlet. It is undated, and the date is accordingly assumed from the evidence of typography, corroborated by the artist's signature on the plates, 'Placido Fabris.' Fabris, a Venetian painter, according to Nagler, was exhibiting in 1824, and in 1827 was living at Milan

exhibiting in 1824, and in 1829 was living at Milan.

7 The author of the pamphlet appears to confuse this casket with the one given by Clement VII to Francis I on the occasion of the marriage of Francis's son (afterwards Henry II) with Clement's nicee (Catherine de' Medici). This casket is now in the Uffizi Callery, Florence. But the battle of Pavia having taken place in 1525, and the marriage of Henry and Catherine in 1533, it is clearly another casket that is in question.

3 The remark interpolated towards the close of his account to the effect that such worked deserves a public which we have a contracted the contraction of the c

The remark interpolated towards the close of ins account to the effect that such works deserve a place in a public collec-tion, suggests that Signor Panigalli, in preparing his pamphlet, may have been prompted by other motives than pure anxiety to

On turning to the plates9 it is at once apparent that the cross represented is none other than that once in the Soltikoff Collection, and now at South Kensington. But with this difference, that whereas the cross in the engraving has a large hexagonal knop in its stem, in the Soltikoff cross that knop is replaced by a crystal globe, bound with silver straps. What then has become of the finely-worked hexagonal knop, set with medallions, apparently of some veined stone? Its parts are to be traced in the bénitier set round with medallions of lapis lazuli and brown agate, long recognized as part of the cross, but fruitlessly, for want of a clue to its precise position in the design. The mystery is thus solved, and it becomes clear that at some time between the date when the engraving was prepared, and the date at which the cross entered the Soltikoff Collection, some person, presumably urged by an unscrupulous desire to multiply his possessions, deliberately removed the knop from the stem of the cross, and, with a skill worthy of better employment, replaced it by a globe of rock crystal. The knop thus released he set to work to transform into a holy-water stoup by the simple process of inverting one of its diminishing members to form a foot, and inserting a crystal ball, mounted in straps in the same manner as in the cross, to form a stem. Nothing more was required than the addition of a concave lining and moulded rim at the top, and of a new moulding round the foot at the bottom. The additions were everywhere carefully finished and gilded to imitate the old work, and at the conclusion of his labours the ingenious silversmith had two objects of cinque-cento enamel of the same school to dispose of instead of one.10

It only remains to say that as soon as the necessary evidence had been brought to light at the museum the work was put into the hands of a skilled silversmith, and the additions of the nineteenth-century forger having been removed, the knop was speedily replaced in its original position. The cross has thus regained its true proportions and its pristine beauty as shown in fig. 3.11

preserve a historical record. If one of the zealous antiquaries of Italy should be disposed to investigate the present whereabouts and authenticity of the manuscript on which the account is said to be based, it would be of interest to learn the result of his researches. Whatever that result might be, what is about to be set forth, constituting the most practically interesting part of the present communication, would remain unaffected

9 Two of them are reproduced in figs. 2, 28. The third plate in the pamphlet shows some of the carvings of the cross on a

larger scale.

In That the mutilation did not take place between the dispersal of the Soltikoff Collection in 1864 is proved by the measurement of its height given in the Soltikoff sale catalogue as 77 centimetres, some 5 centimetres less than when perfect

If The only visible part that had to be supplied was the upper half of the torus moulding below the knop. The original moulding at the larger end of the member which had served as the foot of the beniter was found intact inside the moulding

An Altar Cross and Candlesticks

But what of the pair of candlesticks, one of which was shown in the engraved plates of the pamphlet? (fig. 2a). Here again a doubt has been

resolved.

In the Exhibition of Silversmiths' Work held at St. James's Court in 1903, an admirable pair of altar candlesticks, lent by Mr. Leopold de Rothschild, was noted by the writer, and doubtless by many others to whom the cross was familiar, as showing precisely the same style of design, in the same materials, as the cross which has been discussed.¹⁸ The decoration in enamel too was so closely similar that it was at once and confidently suggested that the candlesticks had been designed by the same master as the cross, to accompany it on the altar. No evidence of a documentary kind being available, however, the matter rested in the region of hypothesis.

One of Mr. Rothschild's candlesticks is represented in fig. 4, and it will be immediately recognized as identical with the engraving of the pamphlet shown in fig. 2a, with the exception that certain of the members of the stem have been

¹² See the illustrated catalogue of the exhibition included in Mr. Starkie Gardner's 'Old Silver-work,' pl. xxxi, p. 158. inverted.¹⁸ That is to say, that the cross in the Victoria and Albert Museum and the candlesticks in Mr. Rothschild's collection did indeed originally belong to one another, and at the time the pamphlet was published they were still unseparated.

So far the evidence of the engraved plates is conclusive, as also it is in regard to the relation of the quondam binitier to the cross itself, which has led to its reconstitution. Whether we accept the history which weaves about these objects memories of Valerio Belli, of Francis I, and Francesco Grimani, will depend on the degree of credibility we attach to the pamphlet and the manuscript authority on which it claims to be based. Be that as it may, we have here a group of works from the hand of some consummate craftsman of the Italian Renaissance, and it is a subject of satisfaction to have been enabled to reconstitute the most important of them, and, by the aid of photography, once again to place it side by side with one of its companion pieces.

¹⁸ The various members are strung on a core and are readily liable to mis-arrangement. Thanks are due to Mr. Leopold de Rothschild for kindly allowing the candlestick to be represented here, and to Mr. B. T. Eatsford for the use of the photograph from which the illustration has been prepared.

ART BOOKS OF THE MONTH

FURNITURE

A HISTORY OF ENGLISH FURNITURE. By Percy Macquoid R.I. Vol. ii—The Age of Wat-NUT. London: Laurence and Bullen, £2 2s. net.

In the second of his large volumes on English furniture Mr. Percy Macquoid comes to an age with whose works he has a pleasant familiarity. This period, ranging from the fall of the house of Cromwell to a date a few years after the death of the last reigning Stuart, he has happily named the Age of Walnut. Oak was not banished, and many strange woods appear in furniture of these years, but walnut is nevertheless the ruling taste.

The walnut tree had been freely planted in England in the latter half of the seventeenth century, its service in the making of gun-stocks spreading it as widely as the yew tree, whose boughs were bowstaves. When, with the restoration of the court, English fashion turned about from the square frames and panels of flat carving to exotic curves and twists and wreathes, the walnut wood was ready in plenty to render the new ornament without the chipping and flying which makes elaborate work in oak a bitterness to the carver's soul.

The changes wrought in this walnut age are unreckoned; all influences made for change. The

machinery of government was more than once in the melting-pot. A king and court came from long exile oversea with the habits of foreign men whom privation had made eager to thrust both hands in the bag and spend for spending's sake. A second revolution brought a Dutch prince, and an Act of Parliament a German, our chairs and tables keeping chronicle of this and every movement. The profuseness of those dames whom Lely painted and of whom Hamilton wrote brought in the love of superfluity and curiousness in household goods. Mazarin searched the Indiaman's cargo for lacquers and carvings, Portsmouth opened a window upon the French court, and Castlemaine and Nelly taught shuddering Mr. Evelyns how thousands might be squandered in the purtenances of a dressing-room.

Under such influences furniture took up with a score of fancies. Weight and mass were discredited. The solid back and seat of the chair were pierced and caned, its stout stretchers changed to strips of wooden garlands; its legs were writhed, its cresting lightened to scroll and flower-work. Tabletops grew less ponderous and their legs less reminiscent of the forest trunk.

Upholstered furniture came in, a generation that would loll softly preferring seats whose comfortable stuffings were a part of their construction before hard timber seats with scanty cushions.





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English Furniture

The fringe became a popular decoration, and the great man's low four-poster bed with a back of carven panels now towered aloft, a throne for sleeping majesty, its vase finials nodding over a corniced baldaquin from which flowed fifteen or

twenty yards of damask curtains.

Marqueterie was revived and practised with extraordinary skill, such rich patterns as the 'seawed pattern' ornamenting highly finished cabinets and chests of drawers of plain outline and beautiful proportion. Marqueterie, too, decorated the cases of the first of those tall clocks which became so plentiful in England. Another and most typical decoration of this age was the japanning or lacquering of furniture for a public which could not be satisfied with the few genuine

oriental pieces landed at the docks.

Not the least interesting step during this age towards our modern life was the beginning of those wall-papers of whose long rule modern taste is beginning to be a thought wearied. The wall-panels of oak were costly, so likewise were the woven hangings which were also difficult to obtain, and to meet a demand for cheap ornament appeared before the seventeenth century's end 'the true sorts of figured paper-hangings... after the manner of real tapistry, others in imitation of Irish stitch, flowered damasks, sprigs and branches, others yard wide in imitation of marble and other coloured wainscoats.' Note that our most conservative tongue still calls the paper pasted upon our walls 'hangings' in memory of the true

hangings displaced by them.

With the coming of mahogany the rule of walnut ended. Walnut might be light and lend itself willingly to the chisel, but in the end the worm took it and the cherubim and the swags of roses crumbled away. Mahogany, less apt to the chisel but enduring and worm-proof, became at once the dominant wood and asked for new fashions. But nothing shows better the abundance of household furniture which filled English homes in the last half of the seventeenth century than the number of the pieces which are still preserved despite the small endurance of walnut. Most old-fashioned English houses keep specimens of the cane-backed armchairs of Restoration days, and Mr. Macquoid, whose illustrations are admirably chosen over a wide field and rendered as admirably by process blocks after successful photographs, is able to take us through whole galleries of beds, tables and chairs, cabinets, chests of drawers, and clocks. As in his earlier book, the quality of these pictures is such that, the broad page allowing adequate display, a man might come by a fair knowledge of ancient furniture in detail without ever having thumbed a piece in the round.

It is a pity that so sumptuous a book must in these days, for the sake of its illustrations, print itself upon the shiny clay-faced 'art paper,' which has no promise in it of many years' endurance. And to large pages, not easily turned over by hurried fingers, the author might have been moved to supply a more adequate and serviceable index.

PORCELAIN

THE FIRST CENTURY OF ENGLISH PORCELAIN. By W. Moore Binns. London: Hurst and Blackett, 1906. Demy 4to, pp. xvi-252; with 40 plates in colour and 35 plates in black and white. 42s. net, and large-paper copies £4 4s.

Once more the general history of English porcelain has been made the subject of a volume apparently devised on the customary plan, and provided, as usual, with the indispensable set of illustrative plates. It is not without some apprehension that the dutiful reviewer undertakes to wade again through the length of the oft-told tale, and consequently not without a pleasing surprise that he finds, as he goes on with his task, his blunted interest in the subject revived by the novel treatment it has received at the hands of the author. This is, at any rate, the impression left on my mind by a conscientious examination of the work of Mr. W. M. Binns. I hope this favourable impression will be shared by those who may appreciate this slight departure from the long-

accepted form of regular compendiums.

His book has no pretension to supersede our valued standard works. Its aim is to supplement them by presenting-often with commendable diffidence-the personal views of a connoisseur who, in his double capacity of an artist and a potter, has spent his life in the study and practice of the ceramic art. Irksome repetitions of what can be found in many other places have been, as far as I can judge, purposely avoided. The reader is supposed to be already possessed of a fundamental knowledge of English china and its history. Leading facts, important dates, prominent names, are duly but briefly recorded. The account, conspicuously kept aloof from controversial digressions, never diverges from the path of clearness and simplicity; yet it contains the rudiments of all that a china collector is obliged to know. A tone of chatty disquisition is maintained throughout; it helps us to follow the train of argument and to settle the value of the conclusions arrived at. This unpretentious manner of treating the most intricate points under consideration is particularly noticeable in all that refers to technicalities and practical manufacture. All is made perfectly intelligible; and, emanating from a thoroughly experienced potter, is absolutely free from the ludicrous misstatements which spoil that portion of many a ceramic book. Avoiding as much as possible the use of abstruse terms, the author puts us in a position to form a general

Books on Porcelain

idea of the difference that the various pastes, glazes, and colours offer in their composition. He discusses the importance of the marks and their correct attribution. Lastly, from a methodic and exhaustive comparison of typical specimens representing the various styles of English porcelain, he derives his well-grounded description of the characteristics through which the productions of the leading factories can be safely identified.

The student gifted with a scientific or archaeological turn of mind will find in the special works treating of these two branches of knowledge the means of completing the course of his investigations. It must be borne in mind that this is a book expressly intended for the majority of china collectors. It is in this light that it should be considered and that it may be recommended.

LONGTON HALL PORCELAIN. Being further information relating to this interesting fabrique. By William Bemrose, F.S.A. London: Bemrose and Sons, 1906. 8vo, pp. xvi-72, with 27 coloured and 21 collotype plates, and text illustrated. 42s. net.

EARLY writers having freely helped themselves to the largest slices of the history of English ceramics, the banquet is now well-nigh over; little more than scraps and crumbs remain to be picked up and dealt with by the eager monographist of our days. To the entrancing narrative of the glories and vicissitudes of the chief centres of china manufacture succeeds the dull and matterof-fact record of the existence of some obscure and short-lived factory hitherto neglected by the historian. After Chelsea, Worcester, Derby and Bristol, comes Longton Hall. On no other grounds but the scarcity of examples of the productions of the last-mentioned place, and the sport to be enjoyed by the collector in ferreting them out of a multitude of misnamed specimens of English porcelain, could the trouble and expense lavished on the preparation of this handsome volume be easily accounted for. It cannot be said that the Longton Hall china is attractive in any way. The paste is coarse and of a greyish tint, the glaze thin and dull; the forms are vulgar and extravagant; finally, the ware is heavy and badly finished. An attenuated reflection of the merits which distinguish the contemporary works of the Chelsea and Worcester factories discloses a manifest intention of competing against these latter by means of cheap imitations. In no case, however, could the imitation approach the taste and refinement of the model. On the other hand, the little that has transpired touching the life of the maker is not calculated to excite much interest in his personality. As a practical potter, William Littler does not seem to have added anything to what he had contrived to learn, in some way or other, from the china manufacturers of his time. There is no record of his having introduced any notable innovation or improvement in the art. Unfortunate in his speculations as a business man, his attempt to establish the manufacture of porcelain in his native district resulted in a lamentable failure. Utter ruin reduced him to take employment as manager of a modest potworks in the Potteries. In that position he quietly ended his life without having made any effort to resume the prosecution of his foiled schemes.

The meagre particulars supplied to us by G. Shaw, John Ward, and, later on, by J. E. Nightingale concerning Littler's abortive enterprise, have not since been supplemented by further information. In the face of the paucity of documentary materials at his disposal, the author, Mr. W. Bemrose, has, however, managed to overcome the difficulty with which he was confronted, and to bring his task to a happy completion by placing before us a large series of excellent reproductions of representatives of the Longton Hall porcelain. In such cases a telling picture is worth pages of description. All students of English ceramics will be indebted to him for having so sedulously gathered and caused to be reproduced all available examples of the ware. Mr. W. Bemrose is himself a passionate collector of Littler's productions, either in pottery or porcelain. He will probably be surprised to hear that his desire to represent all the various styles of manufacture has led him to include in the illustrations a few specimens the attribution of which will, probably, be contested.

MISCELLANEOUS

MOORISH REMAINS IN SPAIN, being a brief record of the Arabian Conquest of the Peninsula, with a particular account of the Mohammedan Architecture and Decoration in Cordova, Seville, and Toledo. By Albert F. Calvert. John Lane. £2 2s. net.

This gorgeously produced volume is dedicated to King Alfonso, whose arms are stamped in gold upon its scarlet cover. Its text and illustrations reach a total of 600 pp. Chapters upon Moorish Cordova (pp. 35–233), Seville (pp. 237–380), and Toledo (pp. 337–433), are accompanied by shorter essays upon the history of Spanish Moordom down to A.D. 1235, and upon Moorish Ornament.

The book frankly disappoints the hopes raised by its outward appearance. Mr. Calvert's descriptions and appreciations can only interest readers to whom the book's price makes it inaccessible. To students, its copious illustrations may perhaps appeal, but they will find the text—in spite of the frequently quoted opinions of other people—very far from reliable, or, at times, intelligible. The truth is that something more than enthusiasm for his subject and industry in compiling descriptions

Moorish Remains in Spain

is needed of the exponent of so vast a theme. The author's qualification to treat of Moorish Architecture can be gauged from his statement (vide preface) that when he published a book upon the Alhambra in 1904, he—

had then to learn that while the Albambra has rightly been accepted as the last word on Moorbih Art in Spain, it must not be regarded as the solitary monument [italics ours] of the splendour and beauty with which the Arabs stamped their virile and artistic personality upon Andalus.

Since then Mr. Calvert's horizon has widened. He has given the buildings he describes some study of a kind, but he seems to have no idea of the things which constitute architectural criticism, nor any adequate conception of origins, evolution, or influences. The result is that, in spite of a great parade of terms, his descriptions—when unenlivened by quotation—are merely wearisome. He draws a pretty picture of the building of the Mosque at Cordova, and its description runs into 150 pages, but he omits to mention the important fact that it was modelled upon the Mosque at Kairuan (Tunis). The following gem of architectural criticism is apropos of the Alcazar of Seville (p. 287):—

The famous Gothic roofs and ceilings of the Bretonne buildings of the ninth century have never been able to equal this one because here one finds more beautiful specimens than in the other edifices, when the vaults with little stalactites had not yet acquired their complete development. The perfectly worked and carved designs of the doors give a great relief to the palace.

According to Mr. Calvert a 'maksurrah' is 'a sumptuous reserved space' and 'a privileged spot, enclosed by a sort of wooden grating' (p. 74), whilst we read further on of 'both these maksurrahs or screens' (p. 103).

And this is Mr. Calvert's description of Francisco Niculoso's altar-piece of painted tiles in the

same Alcazar (p. 323):-

The Oratory was built by order of the Catholic monarchs in 504; its altar screen has a picture in the centre, representing the Visitation, with the signature, Nicoleso Francisco mt feet, which is notable for the mixture of the pure Italian school and the realistic Dutch school in its design.

There are many other statements to which we define the control of such expressions as 'the Labaro, or banner of Constantine,' 'Señores Jose Amador de los Rios and his son Rodrigo,' 'the celebration of a high and imposing Mass,' 'Charles Quint,' 'Almohado,' 'Moz-Arabian,' 'St. Eugenie,' and 'St. Januaris'; and we assure him, finally, that at Cordova the courts of the mosque were never paved with 'porcelain' tiles, and that the Astrologer, Henry of Aragon, he of the Moorish palace at Toledo, was never 'lord of Villena.'

Whilst, in his preface, Mr. Calvert mentions numerous authorities upon whom, as he expresses it, he has 'levied tribute,' he is content to refer in general terms to his 'collection of illustrations.' A word as to this 'collection.' We will say nothing of the reproduction, unacknowledged, of over fifty illustrations from various earlier works upon Peninsular architecture, or of Owen Jones's Alhambra illustrations scattered throughout the book. But Mr. Calvert's reproduction—also unacknowledged—of 183 geometrical constructions of Moorish Ornament from 'Les Éléments de l'Art arabe: le trait des entrelacs,' published at Paris in 1879 by J. Bourgoin, who worked them out, calls for a strong protest.

A. V. de P.

GEMÄLDE ALTER MEISTER. Unter Mitwirkung von Wilhelm Bode und Max J. Friedländer. Herausgegeben von Paul Seidel. Rich. Bong, Berlin. Erscheint in 24 Lieferungen a 5 Mark.

WE have received from Messrs. Bong, of Berlin, the first part of what promises to be a most magnificent publication, both on account of the scale and beauty of the photogravure reproductions and the scholarly character of the editing. The three reproductions of pictures by David, Pater and Rubens leave nothing to be desired in the matter of sumptuousness or accuracy, and the publication holds out still richer prospects for the future, since it will include, in addition to the fine examples of the German, Italian, Dutch, and Flemish schools in the Imperial collection, the series of works of the French school which are the keystone of its reputation. We shall look forward with special interest to seeing the reproductions of the nine works by Watteau, which in themselves repay the labour of a journey to Berlin and Potsdam, while the collaboration with the editor of Dr. Bode and Dr. Friedländer is a guarantee of perfect annotation.

THE Imperial and Royal Austrian Commercial Museum at Vienna published during the years 1892 to 1896 a work on Oriental tapestry under the title 'Oriental Carpets.' As a supplement and continuation to 'Oriental Carpets' the Imperial and Royal Austrian Museum of Art and Industry at Vienna is now preparing a publication showing on twenty-five plates the most important oriental carpets discovered since 1896. Mr. A. von Scala, formerly Director of the Austrian Commercial Museum, who is at present the head of the Austrian Museum of Art and Industry, is the editor of the new work, and the introduction is written by Dr. W. Bode, Director of the Kaiser Friedrich Museum at Berlin. The carpets are reproduced by the State Printing Office at Vienna (Hof- und Staatsdruckerei, Wien) in a new method, each plate in sixteen to eighteen colours. The work is published by Mr. Karl W. Hiersemann, publisher and bookseller in Leipzig, under the title, 'Ancient Oriental Carpets.' It will be complete in the course of two years in four parts, the first of which is ready for distribution.

ST RECENT ART PUBLICATIONS* ST

ART HISTORY

BUSHELL (S. W.). Chinese Art. Vol. II. London (Victoria and Albert Museum), 1s. 6d.; 2s. 3d. cloth. Contains: Pottery and Porcelain, Glass, Enamels, Jewellery, Textiles, Pictorial Art. Illustrated.

Hymans (H.) Belgische Kunst des 19. Jahrhunderts. (10×7)
Leipzig (Seemann), 6 m. 200 illustrations. Vol. VI. of
"Geschichte der Modernen-Kunst."

Burlington Fine Arts Club. Exhibition of Pictures of the School of Siena, and examples of the minor arts of that city. Illustrated catalogue [by R. L. Douglas]. (16×12) London (printed for the Burlington Fine Arts Club); 45 photogravures and 2 chromo-lithographs.

SEVEFFERT (O.). Von der Wiege bis zum Grabe. Ein Beitrag zur sächsischen Volkskunst. (10×8) Vienna (Gerlach & Wiedling), 20 m. The peasant furniture, arts, and costume

wieding), 20 m. The peasant inflittle, arts, and costaine of Saxony; 70 plates, 6 in colour.

Michaelis (A.). Die archäologischen Entdeckungen des neunzehnten Jahrhunderts. (10×6) Leipzig (Seemann).

Délégation en Perse. Mémoires publiés sous la direction de M. J. de Morgan. Tome VIII. Recherches archéologiques. (14 × 11) Paris (Leroux), 50 fr. The third instalment of the delegation's publications relating to the monumental archaeology of Susa; contains articles upon cylinders and seals, coins, the representation of the lion at Susa, the statue of Queen Napir-Asou, excavations, etc. 350 pp., illustrated.

HUELSEN (C.). The Roman Forum, its history and monuments. Translated from the 2nd German edition by J. B. Carter. (7 × 5) Rome (Loescher). Illustrations and plans.

(7 × 5) Kome (Loescher). Hillstrations and plans.

RANDALL-MACIVER (D.). Medieval Rhodesia. (1 x × 8) London (Macmillan), 20s. net. 37 plates.

BESANT (Sir W.). Medieval London. Vol. I: Historical and Social. London (Black), 30s. net. Illustrated from MSS.,

Sympson (E. M.). Lincoln. A historical and topographical account of the city. (8×5) London (Mehuen), Illustrated. MERHAN (J. F.). More famous Houses of Bath and district, being the second series of that work. (10×6) Eath

being the second series of that work. (10×6) Bath (Meehan), 50 plates.

GILLIAT-SINTH (E.). The Story of Brussels. Illustrated by K. Kimball and G. Gilliat-Smith. (8×5) London (Dent),

4s. 6d. net. Mediæval Towns series.
SUIDA (W.), Genua. (10×7) Leipzig (Seemann). 143 illus-

trations

CAPRIN (G.). Trieste. (II × 7) Bergamo (Ist. Ital. d'Arti

CAPRIN (G.). Trieste. (11×7) Bergamo (1st. Mal. UATU grafiche), 41. 139 illustrations.
Pič (J. L.). Le Hradischt de Stradonitz en Bohême. Ouvrage traduit du Tchèque par J. Déchelette. (13×10) Leipzig (Hiersemann). 58 plates, 4 in colour.

BIOGRAPHICAL WORKS AND MONOGRAPHS

SINGER (H. W.). Allgemeines Künstler-Lexicon, Nachträge und Berichtigungen. (10 × 6) Leipzig (Rütten & Loening). om.

Gustave Courbet, peintre. (11 x 8) Paris (Floury) A posthumous work of 380 pp., with a preface by M. P. Vitry; the illustrations include etchings, photogravures, etc. LE CHATELIER (G.). L.-P. Deseine, statuaire, 1749-1822, sa vie

et ses œuvres. (11×7) Paris (Quantin), 10 fr. Illustrated. Binvon (L). William Strang. Caralogue of his etched work, with introductory essay. (10×6) Glasgow (Maclehose),

42s. net. Illustrated.

Manzoni (R.). Vincenzo Véla, l'homme, le patriote, l'artiste.

(14 × 10) Milan (Hoepli), 30 fr. Illustrated.

ARCHITECTURE

MARIOTTI (C.). Il Palazzo del comune di Ascoli Piceno. (9×6)

Ascoli Piceno (Cesari); 4 plates. 110 pp.

SELVELLI (C.). La Loggia Carrarese di Padova. (9×5) Milan (Soc. ed. tecnico-scientifica); a pamphlet of 12 pp., 3 cuts.

PAINTING

CLEMBN (P.). Die romanische Wandmalereien der Rheinlande. (25×19) Düsseldorf (Schwann), 75 m. 64 reproductions (some in colour) of Rhenish mural paintings of the romanesque period. Published by the Rhenish Historical Society of Cologne.

Seidel (P.). Gemälde alter Meister im Besitze seiner Majestät des deutschen Kaisers und Königs von Preussen. Unter Mitwirkung von W. Bode und M. J. Friedländer. Part I. (20×15) Berlin, Vienna (Bong), 5 m. per part. In 24 parts, each part containing 3 photogravures and illustrated text.

Marcel (P.). La Peinture Française au début du dixhuitième siècle, 1690-1721. (11 × 8) Paris (Quantin), 25 fr. Illus-

The Royal Institute of Painters in Water Colours. (12 x 8) London (Studio special spring number), 5s. net. 40 coloured plates.

Burlington Fine Arts Club. Exhibition of Pictures and Sketches by Charles Wellington Furse, A.R.A. (12×9) With a biographical sketch and a reprint of 'Impressionism—what

Berlin Nationalgalerie. Ausstellung deutscher Kunst, von 1775-1875. Katalog. (6 × 4) 2nd edition. Illustrated.

SCULPTURE

Bissing (F. W. von). Denkmäler ägyptischer Sculptur. Part I.

Dissing (f. W. von). Denkmater agyptischer Sculptur. Fart. (15×11) Munich (Bruckmann), 20 m.

The work is in 12 parts, each to consist of 12 photogravure plates (19×15) and illustrated text.

Lehner (H.). Das Provinzialmuseum in Bonn: I, Die römi-

schen Skulpturen. (II × 7) Bonn (Cohen), I m. 50. 34

BLAND (R. N.). Historical Tombstones of Malacca, mostly of Portuguese origin. (11 × 8) London (Stock). Phototypes.

MISCELLANEOUS

Druff (H.). A Manual of Costume as illustrated by Monumental Brasses. (9 × 6) London (Moring), 10s. 6d. net. 110 illustrations

ISHERWOOD (G.). Monumental Brasses in the Bedfordshire

Churches, (9×6) London (Stock), 3s. 6d. Illustrated.
Moorg (N. H.). Old Pewter, Brass, Copper, and Sheffield Plate.
(8×5) New York (Stokes Co.), \$2.00. 105 illustrations.
FISHER (A.). The art of Enamelling upon Metal, with a short

appendix concerning miniature painting on enamel. (10 × 7) London ('The Studio'). Illustrated.

* Sizes (height × width) in inches.

■ BOOKS RECEIVED ■

MOORISH REMAINS IN SPAIN. By A. D. Calvert. John Lane,

COSTUME IN BRASSES. By Herbert Druitt. The De La More Press. 10s. 6d. net.

'Helst-Jansonius.' Halm & Goldmann, Vienna.

REASON AS A BASIS OF ART. By C. F. A. Voysey, Elkin

Mathews. 1s. net.

Monumental Brasses in the Bedfordshire Churches. By
Grace Isherwood. Elliot Stock. Niederlandisches Kunstler-Lexikon. 'Gent-Helst' and DIE KUNST. DONATELLO. By Willy Pastor. Bard Marquardt.

THE ROYAL ACADEMY EXHIBITORS, 1769-1904. Vol. V. Lawrence to Nye. By Algernon Graves, F.S.A. Henry Graves & Co., £2 2s. net. REMBRANDT. Parts 2 & 3. William Heinemann. 2s. 6d. net

a part. REPORT FOR THE YEAR 1904 ON THE VICTORIA AND ALBERT MUSEUM. Board of Education. Printed for His Majesty's Stationery Office, by Wyman & Son. 1s. 4d.

Books Received

GEMÄLDE ALTER MEISTER. Lieferung 1. Unter Mitwitkung von Wilhelm Bode, Max J Friedlander Herausgegeben von Paul Seidel. Rich. Bong, Kunstverlag, Berlin and

Leipzig 5 m.

ANATOMY FOR ART STUDENTS. By Arthur Thomson, Third Edition. The Clarendon Press, Oxford. 16s. net.

MAGAZINES RECEIVED

La Rassegna Nationale, Florence, L'Art, Rome, Revue de l'Art Chrétien, Paris and Lille, Repertorium für Kunstwissen-schaft, Berlin, Onze Kunst, Amsterdam, The Kokka, Tokyo, Gazette des Beaux-Arts, Paris, La Chronique des Toryo, Gazette des Beaux-Arts, f. alis. La Ciriotique des Arte et de la Curiosité, Paris. Die Kunst, Munich. The Craftsman, New York and Syracuse. The Ninetenth. Century and After. The Contemporary Review. The Fort nightly Review. The Independent Review. The National Review. The Monthly Review. The Rapid Review.

PRINT RECEIVED

'Psyche' (Mrs. Berkeley Faget, bin ravel in increatint by H. Scott Bridgewater from the picture by John Hoppner, R.A. P. & D. Colnaghi & Co. (Size 16 x 19 inches.) £8 8s.

TABLEAUX MODERNES ET AQUARELLES. Collection de M. . . E. A. Frederik Muller & Co., Amsterdam.

LIV ES ANCIENS IN MORPHUM RECORD AND ANGEL AND ANGEL MARTÍNUS NÍJBOR, THE HAGUE MARTÍNUS NÍJBOR, THE HAGUE MORPHUM RECORD AND ANCIENS. Collections Cte. A. de Ganny de Paris, C. Geuljans d'Als-la-Chapelle, etc. Frederik Muller & Co., Amsterdam.

Annuelman.
Shake 1-101, His Works, His Time. His Feel, or Catalogue 118. Ludwig Rosenthal. Munich Antiques—Objets o'Art. Frederik Muller & Co., Amsterdam. Amateur Photographic Requisities. London: Stereoscopic Co.

SALES IN GERMANY ST **☞** IMPORTANT PRINT



AY is the month during which the important print sales take place in Germany. Collectors and dealers alike have begun to complain of the scarcity of fine material, especially since collecting has turned

into a sporting passion, which delights in a thing not because of its intrinsic value or beauty, but because of its rarity, its peculiar state of preservation, or on account of some outside issue connected with it-in a word, since collecting has become a kind of fad rather than a cultured pastime, it has become a matter of extreme difficulty to supply adequately the demand for work of the kind which the modern collector likes. As the late chief of the Christie establishment discovered and deprecated, the choicest of the choice commands huge prices, the excellent is difficult to place, and the merely good is absolutely unsaleable. It is difficult to dig out a sufficient amount of the 'choicest of the choice' each new season. The present season, therefore, will be hailed with delight by all those interested in old engravings, because an unusual amount of extraordinary material has been catalogued for sale by the German firms.

On May II and I2 the sale of a splendid private collection, belonging to a gentleman in Berlin, will be dispersed at Leipsic. It contains specimens of Dürer and Rembrandt-the Adam and Eve (BI), the Melencolia (B74), the Great Fortune (B 77), Knight, Death and the Devil (B 98), besides superb woodcuts, the Petite Tombe (B 67), the St. Ferome in a Landscape (B 104), the St. Francis (B 107), the View of Amsterdam (B 210), the Three Cottages (B 47), the Portrait of Clement de Jonghe (B 272)-such as one does not come across more than once or twice in a lifetime. Besides proofs of such unusual beauty, the collection contains a number of things of the greatest rarity; for example, the Portrait of Luther (B 184) by Aldegrever, Altdorfer's Christ upon the Cross (B 8), Beham's Madonna with the Parrot (B 14), Cranach's Christ Blessing the Children (Chiaroscuro, Schuchardt 15), the Title to Dujardin's Animal Set (B I), several of the dotted prints of goblets by Flindt, the scarce Hirschvogel landscape (B 63), Lucas van Leiden's all but unique Portrait of Maximilian (B 172, a print that has not occurred in any German sale for ten years or more), the Bust of an Old Man, by Prince Rupert-an early mezzotint which Evelyn mentions in his queer chapter in the 'Sculptura,' but which De Laborde had never come across-some fifteenth-century work by Israhel van Meckenen, the Master of the St. Erasmus, Schongauer (The Nativity, B 5), and

The sale commencing on May 15 at Berlin can scarcely be said to compete with this, though there are some things of prime importance in this sale too. Among them, the most worthy of notice are the Dürer wood-cut Maximilian at Prayer (B App. 32)—a print for which £100 has been paid, which is a good round sum for a sixteenth-century woodcut-a number of Berlin incunabula of lithography, which in their day were styled 'Polyautographs,' just like the first London attempts of the kind-the Mantegna Entombment (B 2), the extremely scarce woodcut of St. Jerome drawing a Thorn out of the Lion's Paw, by the Master I B with the sign of a Bird (B I), The Nativity by Nicoletto Rosex, of which only five copies are known at present, a dozen Schongauers, some Meckenens, a large number of the portrait-engravings in colours by Sergent and his school, and the *Titian's Head*, by Jan Thomas van Ijperen. But the distinctive feature of this sale lies more within the reach of the moderate purses than the rarities I have just enumerated. The sale embraces a considerable number of excellent prints by Dutch masters of the seventeenth century, minor work in the eyes of the modern art dealer,

Important Print Sales in Germany

because it does not command unusual prices, but work to which the collector who collects a thing because he finds it is beautiful will gladly turn his attention.

The Stuttgart sale, which runs this year from May 28 to June 1 inclusive, and is usually the most important among the German affairs of its kind, rather falls below its ordinary mark. Of course, it too is in no wise devoid of interest, and the catalogue enumerates some rarities by Duc, Nicoletto Rosex, Meckenen, Barbari, Beham, anonymous German and Italian masters of the fifteenth and sixteenth centuries, P. van der Hult, old Japanese colour woodcuts, the Saint Catherine attributed to Rubens, etc. About 120 original drawings by old masters wind up this sale.

One of the most interesting features common to all three auctions will be the appearance of a pretty large number of portraits by the Louis Quatorze engravers, Nanteuil, Masson, Edelink, and the Drevets. This class of fine prints has fallen into undeserved neglect during the past fifteen years or so, and the finest specimens were to be had for a paltry sum. The fact that the three principal auction establishments which we can boast of in Germany are simultaneously

putting up a large amount of the best work by these masters seems to indicate that they, for want of other material, are going to try to interest the collector afresh in this phase of engraving. It will be instructive to note how far they succeed, and what sums these prints will fetch at the sale.

Recently the second part of the late Mr. J. Staats Forbes's picture collection was put up to auction in Munich. This part was considerably superior to the first, but by no means of first-rate quality. On the first day a number of minor modern German and Italian paintings were sold. A couple of Favrettos fetched sums like £400, but the mass of the lots were knocked down for less than £200 apiece. The second day's sale comprised paintings of the Barbizon school, some Dutch pictures by Mauve, Maris, Israels, etc., and a few Constables. The prices were not absolutely high, but relatively so, so that French and English buyers soon held back, because they were accustomed to better quality for the sums demanded. The two pièces de résistance were an Israels, which was sold for £2,300, and the much-discussed Constable (Beccles Lock), which is said to have been bought in for £3,350, after the opinion, current in England, that it was merely a good modern copy, H. W. S. had spread.

ART IN AMERICA

MEDITED BY FRANK J. MATHER, JUNR.

SOME RECENT ACQUISITIONS OF THE METROPOLITAN MUSEUM, NEW YORK



MONG the recent acquisitions of the Metropolitan Museum we may call attention to some which appear to have a general interest for students. A Portrait of a Young Man, by Lorenzo Lotto, has, we be-

Lorenzo Lotto, has, we believe, hitherto escaped the notice of writers on the subject. The reproduction given on Plate I precludes the necessity for a minute description. The picture is on panel, and is painted very thinly and with extraordinary care and precision. The colour scheme is sombre; the man is dressed entirely in black, which is relieved against a dark myrtle-green curtain. The table is covered with a dark blue cloth with stripes of dull red. The flesh is pale and luminous, the only decided colour being in the lips, which are glazed in a manner peculiarly characteristic of Venetian work of the early sixteenth century. The tenderness and almost morbid intensity of mood which the painting discovers, no less than the deliberate symbolism of the skull upon the table, are at once felt to be characteristic of Lotto's personal attitude, and

might be taken as a further illustration of Mr. Claude Phillips's remarks on dramatic portraiture in a recent number of THE BURLINGTON MAGAZINE. The hands, disproportionately large, it is true, are used by the artist with the same intimate feeling for psychological expression, and in their dreamy, abstracted movements bear out admirably the pensive melancholy of the face. So vivid a presentment at once of the artist's and the sitter's personality makes an appeal to the spectator's curiosity, and one cannot but desire to know more of the original of the portrait. On this point as yet no light has been thrown; but one can hardly repress the speculation that some closer tie than a merely professional one existed between the two men; that this sad youth may have been one of those serious and religious natures with whom, as Mr. Berenson has shown, Lotto had peculiar sympathy. The technique, both from its elaboration and from a certain hesitancy and want of care which it displays, would indicate an early date in Lotto's career for this picture.

The Portrait of an Old Woman by Nicholas Maes needs but little comment, but it has besides its rather obvious and imposing beauty a certain historical interest as illustrating in an unusual manner the transition between the two styles of Maes's painting. Of these two styles, the early Rem-













brandtesque one, with its vigorous chiaroscuro, its loaded impasto, and its rugged expressiveness of the pathetic aspects of old age, is so entirely opposed to the smooth, slick insignificance and fashionable polish of the later manner that it has often been difficult to suppose them both to be expressions of one mind. But among weaker and less self-sustained artists such changes do occur as a result of the pressure of external circumstances. and in the present picture we can almost trace its progress. Here the direct simplicity of presentment, the unaffected and natural dignity of the pose of the hands, recall the teaching of Rembrandt no less than the juicy impasto and vigorous modelling of the flesh; but already in the treatment of the accessories, in the dark plum-coloured curtain, and the coppery notes in the sky, we can see the

possibilities of Maes's later style.

Quite as striking a change, though by no means so deplorable, is to be found in Goya's work, and of this also the Portrait of Don Sebastian Martinez (Plate II) is a good example. The picture is signed on the paper which the sitter holds in his hand, 'Don Sebastian Martinez por su amigo Goya, 1792,' and the date must mark pretty nearly the change from Goya's loose to his light manner. Here, though the forms are arrested by a decided contour, there is none of the extreme hardness of some of his later portraits. The paint, barely scumbled over a brown preparation, is laid on with a delightful delicacy of touch which gives atmosphere and vivacity even to these sharply determined forms. The light and shade is extremely subdued, and yet within the narrow scale of tone employed the indications of modelling are so subtle and so sure that the illusion of relief is fully attained. The modelling of the head with its delicate accentuation of bony structure and fleshy covering is in this way as masterly as anything Goya produced. The colour scheme is expressive of the same refinement and severity of taste as the drawing. There are here none of the sudden and abrupt transitions which Goya sometimes delighted in; everything is harmonious and restrained. The coat is a bluish-grey with pale yellowish stripes, the trousers dull buff, while the paper which the sitter holds in his hand is a faint blue. The flesh is reddish-brown, and the background a dull greygreen. The picture comes from a descendant of Don Sebastian Martinez, who is said to have been a noted Sevillian lawyer and collector of pictures. R. E. FRY.

After about three years of preliminary discussion Columbia University has organized a school of the fine arts. It is a curiously composite department, including the former university school of architecture, and the department of the history and theory of music; the pedagogical courses offered in art history, in composition, and in manual training at the affiliated Teachers' College;

the practical courses in drawing, painting, sculpture, and engraving conducted by the National Academy of Design now associated with the university. For the rest, such university professors as are versed in aesthetics or in classical or oriental archaeology are enrolled in the new faculty, and also the Director and Assistant Director of the Metropolitan Museum, whose capacity will be chiefly advisory. Dr. James R. Wheeler, who is favourably known as a classical archaeologist, has been appointed acting dean. Provision for post-classical art remains to be made. Except in what may be called professional or practical courses, the school must be regarded merely as a skeleton organization. The importance of the step lies in the engagement of Columbia to maintain a department of university grade as measured by European standards. Art professorships of a more or less dilettante sort are not uncommon in our colleges, but no university save Harvard has a staff and working materials even approximately complete. Its corps of professors, though including excellent names, would seem meagre enough at Munich or Berlin. The absence of the monuments puts instruction in art history at inevitable disadvantage among us, but such monuments as are not securely anchored are coming over with a swiftness that appals or gratifies according to temperament.

The union between the National Academy of Design and the Society of American Artists, our chief exhibiting bodies, has been adopted in principle. The society gave a unanimous vote for federation; in the academy only one dissenting voice was heard. Thus ends a rivalry of twentyeight years' standing, which for ten has had little raison d'être. The terms of union provide that the roll of academicians shall be increased from 100 to 150, and that all members of the society not at present affiliated with the academy shall become associates. The society retains its legal entity for the purpose of protecting its name and administering its funds. The renovated academy agrees to borrow from the society the plan of a large jury. The change is unpopular in certain academic quarters, for it seems to prevent the wall space being allotted by a small committee under a sort of family compact. But there is little to fear in New York from exaggerated academic prerogative. Membership in our best artists' societies by no means ensures a livelihood, and it will probably be many years before the cipher N.A. or A.N.A. is accurately convertible into averages of dollars and cents. The present union ends needless duplication of committee work, gives force to the artists' appeal for a larger exhibition building, and promises a more comprehensive and popular annual exhibition. Besides these evident advantages, a host of our new jeunes, who regard the established societies, individually or collectively,

Art in America

with scant veneration, may argue that since those veteran independents who founded the society have now ranged themselves in the academic hierarchy, the time is ripe for the really authentic jeunes to organize their revolution in turn.

In any case, the younger men are making themselves felt in the exhibitions. To many the features of the academy show in January, and of the society's in March, were not the pictures of the older members but those of the men hardly beyond the student age. One might specify Mr. Jerome Myers's sympathetic and charmingly-coloured studies of the children and grown-ups of our New York slums; Mr. Paul Dougherty's spirited marines; Mr. Émil Carlsen's more epic pictures of the sea; Mr. F. D. Marsh's romantic and very decorative compositions based on the perilous trade of the housesmiths, who rivet our skyscrapers together in mid-air; Mr. Glackens's bold impressions of our children's playground, Central Park; Mr. Rosen's spacious landscapes in town and afield. Manet and Whistler seem to be the prevailing influences among the younger painters of promise, and there is a tendency to see the very clear and dry light in which we live in terms of the grime of London and mists of Paris. Mr. Luis Mora, whose genre painting is brilliant and, in spite of the large scale he affects, of much delicacy, is an exception among the younger men in representing the influence of the modern Spanish school.

Some older or more successful men who have shone in the larger exhibitions are Mr. Alden Weir, a luminist of the austere sort; Mr. Hassam, who maintains almost alone Monet's dogma of colour points; and Mr. Charles Warren Eaton, who, with a difference, harks back to Barbizon. 'The Ten American Painters' have held their small and harmonious annual exhibition at the Montross Gallery. It passed, as usual, for the most precious event of the year, and was visited with much of the reverence that pervaded George Petit's in Paris, before the impressionists had become common talk. Mr. Alden Weir is unquestionably a distinguished talent; Messrs. Tarbell and Benson have refreshing and painter-like qualities; Hassam's achievement measures up favourably with that of Pissaro or Rafaelli; Metcalf paints quite as well as Thaulow used to; T. W. Dewing is a graceful mannerist who occasionally transcends his formulas; Mr. Robert Reid is an able mural painter; Mr. De Camp is a sterling portraitist, and Mr. Chase at times a great technician; yet the awe with which their collective offerings are received is perhaps excessive. We may be heartily grateful, at least, for a show that is never tedious.

The paintings of the Glasgow School, which were first brought over to the Albright Gallery

through the enterprise of Director Kurtz, are making a successful Odyssey. Already they have passed from Buffalo to Chicago, St. Louis, and Philadelphia. Unlike the much-tried Ithacan, most of these paintings will never return home, but will find safe harbourage among our public and private collections. Dr. Kurtz has arranged for a similar peripatetic show of modern German paintings. This is an excellent plan, for while we know Lenbach well and Max Liebermann a little, our general expectancy of art in modern Germany is about that of snakes in Ireland. Dr. Kurtz's exhibition will do much to set right so narrow a view. It is a matter of regret that these representative shows, which are enjoyed in so many American cities, are apparently to pass New York by. It is certainly anomalous that a New Yorker who wishes to see the best of European painting under auspices other than commercial must go to Pittsburgh or Buffalo. While on this topic, there is an amazing ignorance among us about the newer painting in England. For our dealers, Tadema, Sidney Cooper, and a handful of portraitists are about the only English painters since Turner, though, of course, pre-Raphaelitism made its slight ripple. Mr. Clausen, for example, even for our well-instructed public, is chiefly a painter who writes. Our dealers and amateurs have gallicized too exclusively, and it is high time for a reaction.

The Copley Society of Boston-that happy combination of artists and amateurs whose exhibitions of Sargent, Whistler, and Monet have gained wide and just praise—offers this winter the novelty of a show of copies by painters of recognized merit. The local wits affirm that nobody of this class has been consciously omitted except the painter of the Chigi Botticelli and the Casa Loschi Giorgione, in Mrs. Gardner's collection. Thus cavalierly is treated a delicate matter of connoisseurship. As for the show, an enumeration of contributors would be merely a list already familiar here and unmeaning to your English readers. Exception may be made for the copies of William M. Chase, one of our most accomplished technicians. Displaying rather little temperament in his original work, he has a rare gift of conveying it from canvases as different as those of Hals, Rembrandt, and Velazquez.

From California comes word of two new att museums in process of organization. Los Angeles and Oakland are their prospective local habitations. Such comparatively modest beginning afford a kind of sporting interest, for the appearance of the millionaire, dona ferens, is merely a matter of time. At Kansas City, Mo., he has already appeared in the person of Col. Thomas H. Scrope, who, having previously given the city a park, will now build a museum and provide it with a handsome annuity.





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I—SOME PRESSING QUESTIONS OF THE PUBLIC SERVICE



LTHOUGH at the time we write no official announcement has appeared as to the directorship of the National Gallery, the reports as to the selection of Sir Charles Holroyd

are so persistent that we trust we may at least consider what such an appointment would imply without the least prejudice to the Government or to the candidate in

question.

The authorities on whose will the appointment depends have had plenty of time to make up their minds both as to the directorship of the National Gallery and the conditions under which the next occupant of the post will work. This delay in itself is not a bad thing. It at least ensures that the qualifications of the various possible candidates will have been carefully weighed, and since a Government is generally supposed to have access to information which reaches private individuals only in the form of gossip, we may assume that a choice has been made which best satisfies existing conditions.

Whether those conditions are perfect is quite another matter. We have consistently maintained that the ideal system is that of Berlin, where the greatest of modern museum directors has complete responsibility and complete freedom of action. Here the directorship is a compromise. Our director has to work with a committee; that committee might quite conceivably be composed of gentlemen of very different degrees of capacity; and, if one or two of the members should happen to have more money than good sense, the directorship would become an impossible post for any self-respecting scholar. All the while, too, our director holds office on terms which, from the material standpoint, are the reverse of tempting to scholars of high standing who already occupy a stable and recognized position. The choice of the Government is thus in practice limited, and doubtless they are bound to pick the man who best fits the existing conditions instead of regarding simply the critical and administrative faculty of the various candidates and applying to the ablest of our experts.

The difficulties, however, which surround the directorship have had at least one good result, namely, the quickening of the public interest which has created the National Art-Collections Fund, association has recently proved its strength in a notable manner by saving for the nation, with the help of several most generous donors, a masterpiece of the first rank, at a time when Government support was unattainable, and under circumstances which demanded no little patience and courage. The Fund thus at present is the independent embodiment of our artistic public spirit, as the director and trustees of the National Gallery and of the other great museums are its official representatives. The public service demands that these two bodies should work in absolute harmony, and there can be no doubt that an appointment of one who, like Sir Charles Holroyd, is on good terms both with the Fund and with the official world, would be a valuable link in the chain connecting them.

The gravest problem which faces both parties is that of money. The one, indeed, has a Government grant, the other a body of subscribers which we trust in a few years will be largely increased; yet even if these sources of revenue could be worked in perfect combination they are still quite insufficient to preserve even our few supreme masterpieces in case of a sudden sale. So dangerous in fact does the position appear to us that we consider even the National Art-Collections Fund makes a mistake in delaying to use its authority and prestige

Some Pressing Questions of the Public Service

to carry out at once the suggestion of one of its most eminent members, that the Government should be approached with regard to the imposition of a small duty on art sales, the proceeds to be earmarked and applied to the formation of a purchase fund. No objection, we believe, has ever been made to this idea, except want of precedent, and the Government would surely favour any proposal that frees it from applications for special Treasury grants.

Yet if the Fund seems disposed to rest for the moment on its laurels, we trust the new director will lose no time in taking up these questions actively, for upon their satisfactory settlement rests his chance of becoming the saviour of our art treasures. We can indulge this hope with the more confidence because in some ways the new director will be less embarrassed than his predecessors. The discussion of the last few years has resulted in an almost unanimous consensus of opinion as to the policy the Gallery must follow. It must before everything else make certain of preserving for England the few supreme masterpieces which still remain in our private collections. Until their ultimate destination is made a matter of absolute certainty, whether by legislation or otherwise, all less pressing questions can be laid aside, or taken lightly, without fear of serious criticism from outside. There will be difficulties which those who are not intimately connected with the Gallery cannot foresee, but they will be difficulties of detail that tact and discretion can overcome, while the frank adoption of a definite general policy will, we are convinced, assure the new director of the hearty support of all Englishmen whose approval is worth hav-If we assume, however, that Sir Charles Holroyd is appointed to the directorship of the National Gallery, we have to face another difficult question, namely, the question of his successor at Millbank.

The Tate Gallery, to use the less cum-

brous title, is still in course of evolution, and no one seems quite certain of the direction that process will take. We hear rumours on the one hand that Millbank is to become an annexe of Trafalgar Square, receiving such modern pictures as may be found unsuitable for the parent gallery, but so wholly under the control of that institution as to be without an active policy of its own for the filling of gaps, exercising selection, or being on the look-out for desirable acquisitions. It would, in fact, be made a depository managed from Trafalgar Square, with, perhaps, a clerk in charge to answer letters and keep an eye upon the attendants.

This policy would save the salary of a director, but it is doubtful whether the public would approve the saving. All the great artistic centres are forming museums of modern art on definite lines, and some four hundred pounds a year seems but a small price to pay for the difference between a properly managed gallery and a mere store-house for casual acquisitions. So far indeed as public wants are concerned the Gallery seems to need a wise and sensible director almost as much as does the National Gallery. In good hands it might become of incalculable use, in presenting both artists and the public with specimens of the finest modern work, whereby the efforts of the one may be inspired and the taste of the other directed by the best possible examples. To leave the Gallery to grow haphazard would be to pass on to posterity an aggregate of pictures mostly bad or indifferent, at once discreditable to the age responsible for them, and a fatal influence upon the taste both of artists and the public. The minor questions, such as collaboration with the modern collections at South Kensington and elsewhere, may well be omitted from discussion where these graver issues are concerned. In the end we cannot imagine that the keepership will be abolished—for one reason the change

Some Pressing Questions of the Public Service

would be too unpopular: but it is well to take even possibilities into account.

The Tate Gallery then needs a thoroughly energetic and critical director almost as much as the National Gallery, and one point in connexion with the choice of such a man deserves to be considered. The most regular source of supply to the Tate Gallery is the Chantrey Bequest, the Chantrey Bequest is in the hands of the Royal Academy, and it is reported on good authority that the Academy has put up two candidates for the keepership-one a writer, the other an Associate.1 Now we feel it would be against the interest of the public service for the Royal Academy to press a nominee upon the Government at the present moment. No one has yet forgotten the report of the Committee of the House of Lords as to the manner in which the Royal Academy administered the Chantrey Trust, and even if the Academy had frankly shown its intention of abiding by the recommendations of that committee, to give it control of the Tate Gallery just now might have seemed premature.

At the time we write, however, it would seem as if the Academy were acting with almost incredible blindness. It is true that by appointing the small committee suggested in the report it nominally submitted to the judgement of the House of Lords, but then it promptly rejected the choice of that committee, and made a selection of its own 2—a selection having all the faults which were specially mentioned and condemned at the inquiry.

With every wish in the world to be patient,³ the affair appears to us quite inexplicable; a flight in the face of providence (as well as of Parliament), which under any circumstances would have been unwise, but is specially so at a time like the present, when the public attention has been roused to the manner in which the Chantrey Bequest has been administered.

The question is not one of party, but one upon which every critic of repute in this country and on the Continent is of the same mind, and we only wish some means could be found of getting the authorities of the Royal Academy to recognize that they stand alone in the attitude they adopt. Even their repeated collapses in the salerooms have failed apparently to point the We have never doubted the good intentions of those who misjudge matters so persistently, but it would be treason to the public service to approve at present their bid for the control of British Art in general. Unless the House of Lords is able to ensure the fulfilment of its recommendations, the Royal Academy may continue to work its will with the Chantrey Trust-but that it should manage the Tate Gallery as well would be a reductio ad absurdum.

The Government, however, appears to have given such careful consideration to the larger event that there is no reason to doubt that they will show equal judgement in dealing with the smaller one. The problems to be faced at the Tate Gallery if less vital than those of the National Gallery are insome ways more complex, especially when we look towards the future, so that their solution will be watched with the keenest anxiety.

It is only fair to add that the Associate is a good artist and a man of wide sympathies, and were he not bound by the conditions of his office to consult the interests of the Academy there

Guono o inis onne to consult the mirreast or the readenty free would be no prima fate to objection to this candidature present case, however, a bull to own that the committee agreed in recommending the purchase of what by general consent was one of the most serious and dignified works of art produced in England of recent years, and their choice was the more praise-worthy since the artist was among the most prominent of non-achibitors at Burlington House. When, however, the committee presented their report, and produced the picture, the Fresident and Council rejected it and took theselection into their own bands.

⁵ Certain events in the past history of the Royal Academy cannot quickly be forgotten, such as the public spirit if displayed after the death of Sir Thomas Lawrence. It then headed with an offer of £1,000 the abortive subscription list to purchase that artist's unique collection of drawings for the infant National Gallery; an offer made the more splendlid by its contrast with the parsimony and indifference of the Court, the Government, and the public.

T is with the greatest regret that we have to record the death of a distinguished member of our consultative committee—Monsieur Emile Molinier — which occurred on May 5. He had been ill for

occurred on May 5. He had been in 101 some months, but it was thought that prolonged rest and quiet would effect a complete recovery, and consequently the sad news came as a great shock to his friends.

His name has been familiar to English collectors for many years, and during his sojourn in this country a few years ago he formed many friendships, which he took the opportunity of renewing on the occa-

sion of his periodical visits.

His vast knowledge and unerring judgement were known far beyond his own immediate circle, and his extremely generous temperament led him to place them freely at the service of all who desired his advice. It was with the Renaissance and the centuries which led up to it that his attention was chiefly occupied, and on many subjects he was considered one of the greatest authorities of the day. He did more, perhaps, than any other savant for placing the history of enamelling upon a sound basis, as is testified by his 'Notes

sur les origines de l'émaillerie limousine,' Dictionnaire des émailleurs depuis le moyen âge jusqu'à la fin du XVIIIe siècle,' and 'L'émaillerie.' Few had keener sympathy with the Italian Renaissance—his catalogue raisonné of the plaquettes of the period is found in the library of every student of the bronzes of the fifteenth and sixteenth centuries. At the time of his death he was engaged in the most ambitious work of his career, which also is far from being completed—'Histoire générale des arts appliqués à l'industrie du Ve au XVIIe siècle.'

Emile Molinier was born at Nantes on April 25, 1857. He was a pupil of the École des Chartes. Connected at first with the department of engravings at the Bibliothèque Nationale, he went from there to the Louvre. Here it was that his greatest work was accomplished. The catalogue of ivories of which he was the author testifies to his grasp of a subject in which he was, perhaps, unrivalled.

He will be remembered by readers of this magazine by some articles on eighteenth-century French furniture in the early numbers; and he was engaged upon a further series when he was overtaken by the illness which ended in his death.

A PORTRAIT BY GENTILE BELLINI FOUND IN CONSTANTINOPLE

SBY J. R. MARTINS

AST year I bought from an old Turkish family a fine oriental album. The volume had been formed by some amateur about the year 1600, to judge by the gilded designs which cov-

ered the margins. Besides a large number of specimens of Persian and Turkish calligraphy, it contained thirty European engravings on copper, mostly dating from the middle or end of the sixteenth century, and thirty-two oriental miniatures, some

by the best Persian artists, two Japanese, one Chinese, and one by a European master. After a short examination I was convinced that no other than Gentile Bellini could be the author of this last masterpiece. It is painted on paper in water colour and gold. A handsome young Turk is sitting with his legs crossed, holding on his knees a big book in which he is writing. His dress is very rich, consisting of a long coat of blue patterned velvet with golden ornaments, a collar of dark violet

Frontispiece, page 144.

A Portrait by Gentile Bellini

silk, a many-coloured sash, sleeves of purple silk, and a white turban folded round a red cap. The rich dress of the young man indicates that he was connected with the court, where he must have held a high position. It is therefore very probable that this young man belonged to the family of the sultan. Calligraphy is always the most fashionable occupation in the East, and the album contains several specimens of calligraphy written by celebrated sultans. The little flowers in the left corner are painted by a later Turkish artist; later, too, is the inscription, which must have been added some hundred years after the portrait was painted. This inscription is somewhat differently translated by the various European and oriental scholars I have consulted, but I think the right way to read it is 'Work of Ibn Muezzin, who was a famous painter among the Franks.'

At the time the picture was put in the album it must already have been old, since the edges, probably because they were a little damaged, have been cut on all sides, and it had been folded. If the inscription had been put on shortly after the painting had been finished and before the edges had been cut, it would surely not have been arranged so close to the face, but placed over the head of the sitter? To whom, now, does the inscription point? What European artist had the name translated by 'Ibn Muezzin,' the man who calls the Moslems to prayer? I leave the answer of this question to orientalists, but I am convinced that the answer they will give will not be absolutely decisive. It is very possible that Bellini was already forgotten when the inscription was added, and that Ibn Muezzin was the name of a European artist who was fashionable in the end of the sixteenth century, just as most people in Europe forty years ago ascribed every fine piece of metalwork to Cellini, and now ascribe almost every Early Florentine sculpture to Donatello. Very few good European artists visited Constantinople in the fifteenth and sixteenth centuries, and still fewer were celebrated among the Turks. Now not a single Turk has any idea about the European masters who have visited their country. Bellini is utterly forgotten, although he was the most famous of all; the only one that had a high position at the Serail, where he spent almost the whole of the year 1480, and which he left overwhelmed with marks of the grace of the sultan. The Sultan Mohamed, the conqueror of Constantinople, was a very remarkable man. He not only had his own portrait painted by Bellini, but also caused most of the prominent people at his court to do likewise. Yet of all the work done by Bellini in Constantinople, which was probably very considerable, only three pieces are left: the portrait in the Layard collection in Venice, and the two famous drawings in the British Museum.2 These drawings are most important, for they enable us to decide the authorship of ours. A minute examination proves beyond question that all are by the same hand. The whole arrangement and the outline are the same. The most striking resemblance is in the way the hands are drawn, though the one is writing, the other, at the Museum, holding a little dish. The ear of the janissary and the little curls of the woman's hair are the same as in our portrait. Even the folds of the dresses are drawn in the same way.

Before I conclude this short note, I cannot omit to tell a little story about the picture. When I was appointed attaché at the Swedish Legation at Constantinople, one of my friends asked me, 'How long will you stay there?' I answered, 'Till I get a Bellini.' I now hope that further researches will bring to light not only a single Bellini, but a whole album with the portraits of the courtiers of Mohamed the Conqueror, a pendant to the Holbeins at Windsor Castle.

² The well-known medal was made after his return to Venice.

THE PLACE OF WILLIAM BLAKE IN ENGLISH ART

BY ROBERT ROSS

'To one who fixes his eye on the ideal goal, the greatest art often seems the greatest failure, because it alone reminds him of what it should have been. Trivial stimulations coming from vulgar objects, on the contrary, by making us forget altogether the possibility of a deep satisfaction, often succeed in interesting and winning applause.'



'HAT every great school comes to an end with the birth of the founder' is the unconscious testament of William Blake, because the world could never tolerate any dis-

ciple of his, and criticism which found it difficult to estimate or even comprehend the master might become justly impatient of any attempt to found a tradition or evolve a theory of painting on his complex and unequal art. That he influenced many of his contemporaries is of course Notably those fascinating and unappreciated artists, Edward Calvert and George Richmond. Both, however, possessed an individuality and temperament which developed on entirely different lines. It is among later English draughtsmen that we must look for the influence-not a very fortunate one-of this great and singular man, who enjoys an isolation similar to that of Milton in English literature; for by his poems, his mysticism and criticism, no less than his painting, he is after all a back-water, having little relation to the main stream of English art and letters.

Forty years after his death he was still a memory, a kind of sacred memory to those who had been privileged to know him, though to the world scarcely more than a name until Gilchrist published the life in 1863, when there sprang up a kind of cultus, fostered by the Rossettis, Bell Scott and Mr. Swinburne, for the man and his work. Enthusiasm has developed into scholarship, and Blake is now fair sport for the maker of footnotes. His prophetic books have their interpreters. The text of his poetry having suffered somewhat from the art of Onomacritus, has been re-

stored to its original purity in the Oxford edition and that of Messrs. Ellis & Yeats. Indeed it is chiefly among literary people that his reputation has steadily increased. The marvellous illuminations with which he embellished his prophecies and poems have long been highly prized by book collectors, who welcome in his unique decoration a peculiar sweetness and beauty elsewhere only found in mediaeval manuscripts, of which they are derivative. But they are entirely original in treatment and conception, bearing no comparison to the skilful modern pastiches of an obsolete art.

The designs for the Book of Job are accepted not only as Blake's masterpiece in engraving, but as one of the world's masterpieces of illustration. No finer consecutive series of designs to any book exists. A series too often varies in merit, one falling short of another; whereas in the Job illustrations the execution and idea are evenly balanced and sustained throughout. Rewarded by posterity as mystic, poet and illuminator, his place as a painter is still undetermined in the English school. Let us examine the shrine at any rate for ourselves, and then correct or verify our impressions by consulting the learned oracles issuing from the Cumean caves of criticism.

Those who dislike Blake often dislike intellectual manifestations in fine art, and those who admire him indiscriminately and are tickled by his oddity not infrequently know nothing about art in any form. Yet painting, however aristocratic it must always be in its aim, can be democratic in its appeal. No scholarship is necessary to appreciate the obvious qualities, at all events, of a work by Van Eyck or Sargent, to take instances very remote from each other except in the kinship of



SIOM NAMEN, THE GLASIS, IND.
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excellence and strength. A natural perception, a taste (despite Reynolds), is inherent in many people, without any education or cultivation; whereas a relish for literature is the result either of education and environment, or that servile imitation of dominating personalities which constitutes Fashion.

Now Blake requires, and it may be counted to his advantage or disadvantage, a certain amount of culture before he can be appreciated; he is pre-eminently a literary painter, to use the fashionable slang of fifteen years ago; and his admirers claim with some justice that he must be approached on all sides of his extraordinary genius, as painter, designer, poet, philosopher, prophet, mystic, and man. So you must look on this imperfect mass of intelligence, William Blake, as you would look on some vast gothic cathedral, irregular in its architecture, unscientific in its construction, lacking the unity, the harmony, of a basilica, where you find the colours are sometimes beautiful, at others harsh and crude; inscrutable in its symbolism, monstrous and grotesque in its accessories, yet so stupendous in conception. And you may experience a feeling of disappointment till, as when halting before a side chapel the glimpse of a picture rouses you from dejection, some flash of colour and glint of gold woo you to seek interpretation of unfamiliar symbols in Mrs. Jamieson (Baedeker for the nonce having failed); so, too, in the case of William Blake, Mr. Archibald Russell, Mr. Yeats, or the indispensable Gilchrist, will initiate you a catechumen into the fascinating arcana of the artist. The intolerance of the convert, however, must not prevent you allowing many of those gifted with an exquisite perception and a wide knowledge of art to turn aside from Blake and all his works as unsympathetic. It would be difficult to imagine a Frenchman or anyone whose mind was exclusively Latin and objective in its proclivities, bestowing even curiosity, much less admiration, on such disturbing transcendental art. In the heaven of painting there are, fortunately, many mansions, and they were not all designed by Whistler and R. A. M. Stevenson.

The consideration of all deceased masters from an historical point of view is a tedious but necessary preface to their study even when, as in Blake's case, the subject is a side issue of the English school.

From Hogarth till Turner's death in 1851 you can trace a regular tradition in painting which closes with the transformation scene and pyrotechnics of the Preraphaelites. Since then every painter has gone his own way: some to France, some to the open air, while others have entrenched themselves in the fifteenthcentury fortresses, where for want of other nourishment they gnaw the skeletons of D. G. Rossetti and Burne-Jones. That seems a fair bird's-eye view of English art, but it requires expansion! It is still a popular error to suppose that the Reformation, which ruthlessly destroyed so many beautiful objects, is responsible for the poverty of Early English painting. The school of English illuminators and that of the embroiderers (unsurpassed at one period by anything on the Continent) was stifled long before the close of the fifteenth century. Architecture alone of the arts seems to have flourished as a background for the wonderful literature which was to follow. I do not care to hazard what we might have achieved in painting had the Armada landed in England and our brains become fertilized by a Spanish invasion, but I sometimes think that the failure of that ingenious project was a blow to English art from which it still reels, and that the Rokeby Velazquez might have been painted by an Englishman.

From whatever loss or cause, art remained an exotic until Hogarth. A few years later the programme of the new English school

was promulgated by the cultivated Sir Joshua Reynolds. But the policy of the Discourses was never carried out; or, when carried out, led to very disastrous results, particularly in historical and religious pictures. Turner and Gainsborough, to take two typical, and perhaps the two greatest painters of whom we can boast, were splendid contradictions to the theories which they advocated. This does not impugn the soundness of the theories, but it explains to some extent our too short-lived tradition. It was by his painting, not by his precepts, that Reynolds crystallized the trend of our style and strengthened the tyranny of the eighteenth century under which Blake chafed.

'Classicality,' says Mr. Claude Phillips, 'or what people were pleased to accept as such, was in the air radiating not so much from France as from Italy That this peculiar phase of pseudo-classicism if not born in England flourished and acquired increased proportions on English soil is undeniable.' Against that pseudoclassicism Blake's art is a protest and a revolution; but it was a revolution in which, in painting at least, there was only one conspirator. The various friends or painters who recognized Blake's genius could do nothing but sympathize, like Mr. Michael Finsbury. They did not understand: to them a tear was not an 'intellectual thing' I but H₂O emanating from the eye of a sentimental female attitudinizing over a cracked urn; while 'the bitter groan of a martyr's woe' Dr. Johnson would have pointed out was not 'an arrow' whatever else it might Some of them, like Fuseli, admired and influenced the frightful side of his art, one of its least admirable qualities shared in common with other contemporaries; but Blake is the first Englishman prepared, like Dante, to paint an angel or spirit: the only

¹ For a tear is an intellectual thing
And a sigh is the sword of an angel King
And the bitter groan of a martyr's woe
Is an arrow from the Almighty's bow.

Ideas of Good and Evilor BLAKE.

eighteenth-century painter, you may say, who visualized the host of heaven. Moreover, I think he is the one artist who has presented the anthropomorphism of the Supreme Being without a tinge of paganism; and since Michael Angelo, without a tinge of absurdity.

When against the tyranny of the eighteenth century came the gothic revival, originated by Walpole and Beckford, Blake with Chatterton might have expected to share some of the doubtful glory associated in the movement, on account of his critical appreciation of a despised mediaevalism, to which he stands much in the same relation as Winckelmann does to antiquity. Anyone knows, or can find out, more about mediaevalism than Blake, but working as a boy in the dim chapels of Westminster for the engraver Basire, he absorbed the spirit and realized the aesthetic value of primitive art, which the cultured Sir Joshua and every other painter and almost every critic of the time failed to do, even when they went to Italy; or perhaps be-

cause they did so.

At the same time it must be remembered that Blake constitutes no link in English painting. Without Gainsborough, Cozens, Crome, and Constable, the English school would have lacked as much as if there had been no Hogarth, Reynolds, Turner, or Rossetti (to separate momentarily the forces, from the bases of English painting). Blake, on the other hand, did not change its character, and for this reason he has been overlooked. He is an exquisite accident. It is idle to scold his contemporaries for not appreciating him. Even his biographers and friends admit he was 'difficult,' and in later life he obtained more patronage than you would suppose an artist who was neither an old master, a portrait painter, nor a mediocrity, could ever receive in England. It is still a matter of conjecture whether the function of a painter is to express himself or become the









* 117 HI WHITKH . RE. I TOUR IMPERSYND RIGHT MINDS CARFAX & CO.

implement of his age, for expressing the accumulated perceptions and more cultivated aspirations of his time. The mediaeval artists were never asked their opinion: they were paid to work out the thoughts and beliefs of ecclesiastics, republics, and sovereigns. It was Julius II who allowed craftsmen to become individuals. The modern patron, bullied by his own architect or artist, might opine that the system was not without its advantages, and I think Mr. MacColl has pointed out that some of Turner's greatest landscapes were the commissions of self-willed noblemen who insisted on a point of view of their own selection for the artist's easel.

In the eighteenth century, at all events, and for a long time afterwards, artists willingly or unwillingly reflect their age, its

fashions, its follies, its bad taste.

Blake is an exception. He only expressed himself and the views of mystics and a few middle-class spiritualists. How startling to compare his pictures, of which the motive is a religious one, with any other work of analogous motive executed between 1750 and his death in 1824. One of the most interesting is that of the Nativity in the collection of Mr. Sydney Morse.²

No other European artist has dared to represent the actual miraculous parturition. Though he seems to endorse a gnostic heresy, Blake has given us the most tender and beautiful presentation of the greatest subject in the world. It is a significant fact that the reckless circulation of the Bible which followed the Reformation did not suggest to the painters of Europe any fresh or satisfactory convention for the stories in scripture which can be said to have superseded the work of their Catholic predecessors with this single exception. In horrible presentations of religious themes the modern Catholic painters have, I fear, far excelled their Protestant contemporaries.

Charles Lamb, one of Blake's admirers, complained that the English were too Protestant to paint the Madonna. But Blake has painted her very often. Not as the coarse model posing at one shilling an hour, but as a type of dignity—the dignity of living art, no less than the symbol of a living faith. In the Central Park Museum at New York is one of his more exquisite water colours—a Riposo which evinces the delicate precision of an early Chinese drawing and that sacrosanct aloofness from probability necessary in pictures intended for devotional purpose.

Blake invests the great stories of the Bible with his own atmosphere, just as when he is illustrating Milton, Gray, or Shakespeare he offers an interpretation entirely his own and does not attempt to act as middle-man between the poet and the reader. His significance, however, as an imaginative artist can better be understood if we recall Sir Joshua Reynolds's famous portrait of Dr. Beattie, in which the Angel of Truth routs the demons of unbelief, one of whom is represented by Voltaire. Goldsmith had the great good taste to rebuke Reynolds for this performance. Compare it with Blake's Spiritual Form of Pitt guiding Behemoth, now concealed somewhere in the National Gallery, and it will be seen that with the limitations of Sir Joshua commenced the range and scope of Blake's genius. But symbolism is not art, and our old friend technique—the Mesopotamia of a critic's vocabulary-must be taken into account. Blake's power of design, of filling an empty space, his skill or want of skill in articulating forms or ideas, should be carefully examined quite apart from their poetic and mystic impulses.

For composition, the original treatment of the *Crucifixion* may be specially noted; only Rembrandt in his etching and Tintoretto at San Cassiano in Venice, have surpassed the intensity of this design.

² Reproduced in the BURLINGTON MAGAZINE for March 1901.

Unless on the ceiling of the Sixtine Chapel, where can you discover a worthy precedent for the divine epilepsy of generation Blake renders in the Elohim creating Adam? It is terrific, like some great chorus from Atalanta. For rhythmic grouping you can scarcely find in Puvis de Chavannes or Burne-Jones anything finer than the Hecate. And in the decorations of the prophetic books, on which butterflies might have fought duels and stained the pages with their life's colour, Blake sometimes seems to have conjured from posterity the enchanted palette of Mr. Charles Conder.

Fascinating as it may be to dwell on his poetry and mysticism, it is merely as an artist in pigment that he concerns us for the

present.3

Like every sane4 healthy Englishman, who despised what he could not do himself, Blake derided the use of oil, in which he was never proficient. That most refractory of mediums has proved an insurmountable difficulty with many of our great artists. But in water-colour (the tank to which the whale of British art criticism retires when at bay) he executed delightful works. The method he called 'fresco' and used in the Canterbury Pilgrims was admirably adapted to his severe and archaistic style. It was not fresco at all, in the real sense of the word, but according to Linnell 'watercolour on a plaster ground (literally glue and whiting) . . . They come nearer to tempera in process than anything else, inasmuch as the white was laid on and mixed with the colours which were tempered with carpenters' glue. And he would 'pass a very thin transparent wash of glue water over the whole parts he had worked upon and then proceeded with his finishings.' 5 Rossetti hailed his primitive practice of placing tints side by side in their utmost force, and like Rossetti and many an artist of the British school he is wofully inaccurate in his drawing, although its felicity and daring startle you into accepting the peculiar convention—the adroit illusion of correctness. Himself quoted oddly enough the criticism of Gravelot, 'De English may be very clever in deir own opinion, but day do not draw.' Failure made Blake vain: he would never use models, To understand his attitude towards nature -an intensely subjective attitude-his philosophy must be studied. It was not that of M. Rodin or Sidney Cooper.6 He would certainly have delighted in the Japanese practice, yet he seldom arrives at the realism of the oriental artists, although you think him the most oriental of all occidentals in his forms and ideas.

His 'illuminated prints' must not be confused with the rather foolish eighteenth-century colour prints now so dear for collectors and dealers. Tatham supplied Rossetti with the following description of their process:

Blake, when he wanted to make his prints in oil took a common millboard and drew, in some strong ink or colour, his design upon it strong and thick. He painted upon that in such oil colours and in such a state of fusion that they would blur well. He painted roughly and quickly, so that no colour would have time to dry. He then took a print of that on paper, and this impression he coloured up in water colours, repainting his outline on the millboard when he wanted to take another print. This plan he had recourse to because

nected) there is being held during June and July an extensive exhibition of his works, far more comprehensive even than the show held in 1904. The Nativity is unfortunately absent, but Sir William Stringy Maxwell sends the superb Canterbury Pilagrims, the finest of all Blake's 'fresco' pictures. Sir Charles Dilke and Mr. Graham Robertson are among other generous contributors, while the entire undispersed portion of the Butt's Collection makes this the most representative exhibition of Blake's art ever held in England. For the first time a complete set of the colour prints (exclusive of those in the prophetic books) have been brought together.

3 At a gallery (with which I have the honour of being con-

books) have been brought together.

A discussion of Blake's sanity would be out of character in the Brainsroom Magazine, however suitable to the pages of The Lanar, where, as in Hamlet's case, it might be extended to conjectures of whether the commentators are mad, or only pretend to be, either view may be adopted. Blake's art, however, certainly lacked the noble sanity we envy in the Greeks, though

the materialism of the Dutch is happily absent.

5 Nollekens Smith.

⁶ When M. Rodin was entertained at a congratulatory banquet in England he delivered as his message to contemporary English painters, 'Copy nature.' A few days previously the veteran Sidney Cooper was asked to give a message—it was his last—to the younger generation; he replied, and the coincidence is significant, 'Copy nature.'









he could vary slightly each impression; and each having a sort of accidental look, he could branch out so as to make each one different.

As a pioneer of process he should appeal to

my friend Mr. Joseph Pennell.

Mr. Graham Robertson, who has himself produced skilful copies of the illuminated prints and charming designs of his own by the same process, informs me that Tatham's account is fairly accurate.

Very few people read the letterpress of an art magazine, but a few words must be added in regard to the illustrations repro-

duced here.

The Adam⁷ is one of the finest and best preserved examples of the fresco method. The type of head faintly recalls some cast of the antique, unusual in the ostro-gothic Blake. It is signed and dated 1810.

Pity 8 is a characteristic illustration of the

lines in 'Macbeth':

And Pity, like a naked new-born babe, Striding the blast, or heaven's cherubim, horsed Upon the sightless couriers of the air.

No one but Blake would ever have seen in this passage an occasion for a picture.

Queen Catherine's Vision (1807)9 is an example of the more objective illustration to which he condescended occasionally, and with such delightful results.

The River of Life, 10 in the opinion of many judges Blake's most beautiful water-colour, is a characteristic illustration for the last

chapter of Revelation.

The Sacrifice of Jephthah's Daughter (1803)¹¹ is a striking example of Blake's mystic actuality, and may be compared with the more usual presentations of the subject. Many of us will recall the way in which the rather gruesome incident is 'explained away' in the little manuals which purvey simple Bible teaching to children. 'Learned commentators' (no name stated) 'believe that Jephthah placed

his daughter in a kind of Sisterhood.' The hated alternative of *numery* would have been a worse contingency than the text implied. In Blake's drawing there is no doubt whatever as to the termination of the tragedy; it is as plain as the Bible narrative.

The Compassion of Pharaoh's Daughter 12 is chosen for its calm Byzantine naïveté. It is typical of the violent contrast existing between Blake's treatment of a scripture theme and the ceracious religiosity which

passes for sacred art.

It is unjust, as I have suggested, to accuse the English of neglecting their great men. They only suspect them. This is particularly noticeable in regard to those who distinguish themselves in different arts. The reception accorded to Rossetti is an instance of what I mean. Blake is suspected of being a poet by painters, and of being a painter by the critics of poetry. If he had only been a prophet they would have taken him seriously with John Wesley, Whitfield, and Edward Irving. Except at Oxford and Cambridge no one is allowed to be a double first, and then it is always supposed to refer to some event in the university sports. A contemporary painter of my acquaintance, who is regarded by many people, including myself, as the Dr. Jekyll of art, is in secret a Hyde among jewellers, but he tells me he would be ruined in Hatton Garden if his real profession was discovered. I will not spoil his chances at the Academy by betraying any coincidences for identification, but I trust that the study of William Blake's life and William Blake's art in all its phases may lead some of us to take a less suspicious attitude towards the great men who have chosen many instruments for revealing their genius and impressing their personality on an iron age and an ungrateful people.

THE NEW REMBRANDT AT FRANKFURT' BY WILHELM R. VALENTINER

HE refinement of chiaroscuro in Rembrandt's works might lead one to picture the artist to oneself as a man of quiet, harmonious nature, living at peace in seclusion from

the world. Nothing is further from the truth. Force predominates in his art. His nature still expresses itself forcibly, as the technique best proves, even when the soul is most deeply moved by the work which is taking shape under his hands. Stroll through the Rijksmuseum at Amsterdam, where all his contemporaries dwell under one roof with him; let your eye compare the merits and beauties of the various artists, and then let it fall on a Rembrandt; they sink into the ground, and all their work is child's play in comparison with his Promethean strength. In one case there is art in manifold perfection, but in the other the power of a personality, which is higher than all art. In Rembrandt's manner of seeing, and rendering what he saw, there speaks an intensity of will, a constant, passionate effort, which declares that no one ever went nearer to the heart of life or fought its battles more mightily than he.

This inward passion finds perpetual utterance in his works; only it conceals itself, especially in the later time, as a hidden energy at work behind the strong beating of his heart. But there is also a period of Rembrandt's life in which his strong will reveals itself in all its force to the world: the period when the artist stood in highest honour, in the second half of the thirties. There is no work in which this is more evidently the case than the Blinding of Samson, a picture for which a new epoch opened with its migration from Vienna to

Frankfurt.

As with the Night Watch, so with this new acquisition, it is of decisive importance

1 Translated by Campbell Dodgson.

that it should be placed in the proper light. This is no secondary matter, nor is it mere chance, that there is not a picture in the world the right hanging of which has occasioned so much controversy as in the case of the Night Watch. Rembrandt's art is subjective no less than forcible. It only thrives in a special atmosphere, just as it needs a specially-constituted spectator to comprehend it fully. There is no other art that is so damaged by wrong lighting, and yet it is not a favourable light alone that can bring out all its value. It demands something from its possessor. Only if he gives it this something does it give itself to him; but then it gives itself wholly and becomes indeed his own.

For this reason the change of ownership in the case of the Blinding of Samson is to be greeted with joy by those who desire the full appreciation of Rembrandt's works and think less about national boundaries. For in this case the picture gains not merely what it requires, but what Rembrandt actually besought for it from its possessor. For when he gave the work to his great patron, Constantyn Huygens, in proof of the high esteem in which he himself held it, he wrote: 'Mynheer hangt dit stuck op een starck licht en dat men daer wijt kan afstaen, soo salt best vouchen' ('My lord should hang the piece in a strong light and so that one can stand at a distance from it, then it will be most suitably placed').

The work can be regarded from various standpoints. Its value, apart from questions of date, will be evident to all, and first of all to the layman and the artist. The layman will think most about the subject. In this case he has a right to do so. For Rembrandt attached much importance to the theme and its dramatic presentment in designing a work of art. And who could fail to be struck with it? Only a weak spirit will shudder at seeing a Titan hurled from dazzling radiance into the darkness

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of night, while stalwart hirelings press down upon him with annihilating force from left and right like two mighty wedges, and the vanquisher rises in the midst, triumphant in surging passion, grasping the severed

lock like a firebrand.

The artist, looking at its formal side, will admire the intricate arrangement. He, too, is right. For Rembrandt has managed with inconceivable skill to keep the balance between movement and counter-movement, plastic forms and flat surfaces, long flowing curves and short serpentine undulations. His choice of colours is of the utmost simplicity-Samson in yellow, Delilah encircled with tones of blue, the soldier with a halberd in red-and also of the utmost richness. Merely see how many shades the blue assumes where it comes into contact with the costume of the landsknecht, corresponding to the slight alterations which the red in that costume undergoes as the light falls in various degrees upon it; how the blue changes to the key of pearly grey where it stands next to purple, to that of skyblue or violet-grey where in contact with vermilion or reddish-brown. Or see what diversity there is in the greenish lemoncolour of Samson's raiment in the brilliant light. At the same time the colour matches the nature of the person that it clothes; the bright yellow goes with the herculean strength of the hero, and the fragrant blue, the colour of ardent desire, with the sensual excitement by which Delilah is possessed. And the colour, lastly, makes the space, for the red, yellow, and blue recede towards the back in the order proper to these colours according to the length of their vibrations.

Besides the general interest of the painting, it has also a historical value which will be appreciated by those who love to see great periods and great men of the past reflected in imperishable works. I will try to approach the picture also from

The Dutch nature is quiet and measured,

deep and weighty, like Rembrandt's lifework, viewed as a whole. But it is wrong to suppose that it lacks passion. It merely maintains a long reserve, restrained by the fear of sacrificing something of human dignity. But it breaks out with sudden violence and turns, impulsive, impetuous, abrupt. Brutality unrestrained is a common characteristic of the wilder scenes in Dutch art. With the Latin races grace and tractability may still survive the outbreak of passion. Even the Flemish nature adopts their forms more frequently, and has them, consequently, more at its command. The Dutchman, in these rare moments, loses the self-control which at other times is always with him. He becomes naïf and cruel as

a child, terrible as a brute.

A figure like Samson, compared with one of Rubens's falling angels, is full of harsh angles and bends. The hands and feet, at places, are bent at right angles. Rubens would never allow such sharp lines to cross the composition as are produced by the soldier's halberd or the edge of the curtain, or make such abrupt diagonals as that of the right foot of Samson and the lines which continue from it towards the head of the man who lies under him. The strong lines running contrary to one another in the composition produce with a group of not more than five visible persons a stronger impression of wild chaotic confusion than we should get from the works of other artists using ten times as many figures.

In a dramatic subject by Rubens the individual bows beneath the hurricane which rages through the whole picture. Here he obeys only his own laws. In fact, every figure expresses clearly his own masterful will. Hence the incredibly firm, resolute action of each individual. Every action, that of the soldier standing and grasping his lance, of Samson clenching his fists, of one man clasping his breast and another tightening the chains, is unexampled as

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expressing the intensity of self-concentrated

And yet there is a connecting element, opposed to the disintegrating force of heightened individualism in the composition. It is not, as with Rubens, the mighty confluence of all the bodies moving in one direction, but the rhythm of contrary motions by which all the figures are controlled. Samson is thrown down sideways towards the right; the man in a helmet, who is wounding him, presses upon him from the other side. The second soldier draws the chains again towards the left, the third on this side advances from the right at the edge of the picture. The recoil of motion is most conspicuous in the two chief figures, Samson and Delilah. Her motion, striving to pass the limits of the picture, and forming a contrast to the axis of the direction in which Samson falls, is thrown back again within the bounds of the composition by the contrary attitude of the landsknecht, the left outline of whose body, forming an arc, bounds the composition admirably on this side.

This rhythm expresses itself best where the figures stand detached from one another, and, especially in the case of Samson, Delilah and the landsknecht, although the principle is applied with equal care in the crowded part round Samson. Remembering that the idea of rhythmic motion is here only a consequence of the tendency to individual characterization, one has only to take a step back in thought in order to find a corresponding climax of characterization in the figures which stand isolated. Since each figure is reluctant to surrender its individual life and motion, the crowding round Samson's head produces a confused effect. You have to search for the figures to which the limbs belong. And among these figures there is not much variety in choice of type, or in the case of the men in armour, in costume. It is true that the lack of order heightens the sinister effect of the composition. It is undeniable, however, that the two figures which the artist was able to place in isolation are the most impressive and successful in the picture, whereas, on the contrary, with Rubens figures which detach themselves from the throng in big compositions are often remarkable for vacuity in expression.

What characteristic types are these, of the landsknecht and Delilah! The man is a scoundrel who provokes no anger, for the poetry of the gipsy life clings to him, and he is one with his costume and equipment as the Cossack is one with his horse. It is the triumph of northern costume-painting that one cannot conceive the figure without its costume. The bristling moustache and stiff cap, the broad fists and square shoes, the wide trunk-hose and the bulging end of the halberd, the heavy curve of the sword-hilt, and the flat turned-up nose, all seem cast in one mould. Of course, at bottom it is only the unity of the master's style that makes the figure appear so connected and unified. But it is in only a master of genius that style can hold such sway over the simplest and the most complicated subjects alike.

Delilah is a perfect contrast to the women of Rubens, whose life, it has been said, is on the surface. She is an expression of the passion that glows within her, and its flames dart from her eyes. To express in the face such mingled emotions, sensuality, cruelty, joy in victory, and pride, lay in the power only of the Dutchman's unique art of transposing into colour and line the differentiation of psychological processes.

To this art it is due that in this fearful scene our sympathies are on the victorious side. For in Delilah we see the triumph of a wild and sinister mental power over the crass stupidity of her lover. It is true that we are astonished to see a single man struggling with four and hardly overcome; we admire the warrior's hands, and believe



THE RESOLUTION SAMES N. FAINTING BY REMERANDE IN THE LEANNIEGE GALLERY



COR. I INDING THE CO. I. C. I. S. ... IN THE ARCOUNTS, VISSIA



in their power to lift off gates and burst pillars in twain. But in all this tension of elemental forces there is no place for the life of the soul to unfold itself. We have more sympathy with the band of warriors, worthy representatives of the common sort, for they accomplish their task like men, in a careful, intelligent way. Riegl has appositely termed the Dutch the painters of attentiveness. It has a striking example of this; he is a true Dutch type, uniting conscientiousness with obstinate purpose and undeviating observation.

Along with the spirit of the nation the picture breathes the spirit of the time. It originated in a period of the artist's career when he was most under the influence of the baroque. This shows itself first in matters apparently of little moment. The picture received its original shape, approximately square, by turning back the canvas over the top edge and covering up the strips where it extended towards the sides. Rembrandt repeatedly about this time chose this mode of determining the shape of a picture, as in the Sophonisba at Madrid, the Preaching of St. John at Berlin, the Danaë at St. Petersburg. corresponds to the baroque style, which loves to depart from the simple proportions of the Renaissance. The oval generally takes the place of the circle, an oblong or quadrilateral figure, only approaching the square, is substituted for the square itself. So whereas in the Renaissance a semicircular termination at the top was popular, in the baroque period only the top corners were rounded off in flattened curves. That was the case with our picture, for two flattened arches cut into its upper margin which, if original, show that the picture was made to fit a baroque frame with slight curves.

The whole decoration of this magnificent scene is, moreover, in the baroque taste: the draperies, the fantastic costumes, the vessels in the style of Lutma on the table, the various arms, among which a preference is shown for those of specially baroque outline. Thus for the dagger with which Samson is wounded, Rembrandt has chosen a creese from Java, and one which has a serpentine blade. The shape of this dagger corresponds to the short serpentine undulation of the contours throughout the composition. Wherever the lines are apparently drawn out to greater length, as in the chief diagonals, they are always bent round so as to be flat at the ends, or else encounter opposing lines at an obtuse angle.

The distribution of the light, lastly, is baroque, and that in a double sense. On the one hand it exaggerates the high relief of certain portions of the picture, while on the other it almost produces silhouettes. This exaggeration, if you like to call it so, in either direction, was foreign to the Renaissance. To take an example from applied art, compare a Renaissance medal, say by Pisanello, with a Dutch medal of the seventeenth century; the difference in the relief intended shows itself at once in the way in which they are made; in the first the design is very little raised, in the second relief is carried so far that the figures look almost detached from their background. The style of a period shows itself in every branch of art. Seventeenth-century painting, with its strong subjectivity, often shows an effort to let single parts of the picture appear to advance from the flat surface towards the spectator. It is needless to point this out in the case of artists like Rubens and Jordaens. But it often happens with Rembrandt, too, that hands are stretched towards the spectator, horses leap forward as if coming out of the frame, and figures seem to project from the surface, as in the Night Watch. Rembrandt seems to have made studies with this object in view. There is something like a precedent for the two men in helmets who project in such strong relief in our picture, in the portrait of Rembrandt in a helmet at Cassel,

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and later in the Night Watch we find again a similar figure of a soldier with head strongly projecting. The exaggerated relief is matched by the tendency to silhouette. The beginnings of such a tendency, which became fully developed in the rococo period, lie in the baroque. Not least in Rembrandt. He frequently gives the shadow cast by a figure on the wall, and sometimes he lets the figure itself melt away into shadow in relief against a light surface, as in the early Christ at Emmaüs in the André collection, and again, though not in so marked a degree, in the landsknecht of our picture, on whose characteristic outline extreme care has been lavished according to the requirements of the art of silhouetting.

But everything in the work that tells of the spirit of a people or a period is resumed in the expression of personal experience. In this respect the Blinding of Samson is the greatest and almost inconceivable monument of the period in Rembrandt's development which has been called his time of 'Sturm und Drang.' This coincides with the first happy years of union with Saskia, whose type has rightly been recognized in the features of Delilah; the years in which it was currently believed at Amsterdam, that Rembrandt was living in pomp and splendour and squandering his fortune

with his young wife.

The picture witnesses to delight in wealth, splendour, and luxury. The scene reminds us of a tale in the Arabian Nights. Samson wears silk and a girdle shot with various colours, Delilah is adorned with a delicate veil, pearl bracelets and gold chains, and the soldiers gleam in splendid armour, carry richly fashioned weapons, and wear plumes on their heads. Rembrandt loves at this time to give his figures full and luxuriant forms and eyes such as he never drew earlier or later; eyes full of passion, opened wide in their gaze upon the world, and consuming all on which they look. Even to his portraits he gives this look,

while he surrounds them with all the parade of plumes and rich stuffs. The two portraits in the Liechtenstein Gallery, painted in all their pomp in the same year as the *Blinding of Samson*, may well be compared with the head of Delilah or that of the landsknecht.

The mental state induced in Rembrandt by the atmosphere of his own creating reveals itself in the works of these years, and most conspicuously of all in the Blinding of Samson, in three directions: in sensuality, in cruelty, and in the impulse which lies at the back of both, a wild, indefinite, inward excitement, which sets the figures he creates in stormy motion and unrest.

The works which betray sensuality, as the Danaë at St. Petersburg, the ideal portraits of Saskia as Flora, or The Jewish Bride, and others, have often been grouped together. The indecent subjects, which display the large humour of a northern barbarian, and intrude even into biblical scenes like the Preaching of St. John at Berlin, may be mentioned in the same connexion.

Sensuality and cruelty are next of kin. It is no accident, therefore, that at this period we find compositions which seem to testify to a fearful callousness. In 1635 Rembrandt etched the Stoning of St. Stephen, in which the death of the saint is horrible; a heavy block held by a ruffian over his head, threatens to crush entirely the weak and shrinking form. A number of representations of the Passion and some drawings belong to the same category, for instance one of the Beheading of Holofernes, in which the trunk of the decapitated man projects stiffly towards the spectator.

Examples of the expression of strong excitement need hardly be enumerated. Especially near to the spirit of the Samson is the Sacrifice of Abraham, of the same year, especially in the second version at Munich, the study for which in the British Museum contains a whirlwind of fluttering garments

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and contorted limbs, or a drawing of Christ bearing the Cross in the Albertina (see reproduction). Mary sinking back and the woman coming along in haste behind the cross have much in common with the principal figures of the Frankfurt picture. In many cases in which the subject tells less plainly of the passion with which Rembrandt at that time was fired, it betrays itself clearly enough in the technique. This is true especially of the drawings of these years, in which the pen almost forces itself through the paper, and the fine lines run out into long flourishes.

But there is no work of these years in which we find expressions of the soul's life in so vast a combination as in the picture before us, which supplies the key to the comprehension of forces that utter themselves elsewhere in isolation. Here the cruelty is explained by the exaltation of the senses, and both by the vehemence of

youthful passion.

For this work does not spring from suffering—though it pre-supposes, like every work of Rembrandt's, a certain conflict but from vizour and exuberance of life.

This exuberance is shown in every possible form, with a candour peculiar to the painter of genius, but not readily intelligible to every mind. It will hardly appeal to the feminine nature, which fails to comprehend delight in aught that is revolting, common and brutal, or to sophisticated persons who would prefer that the soldier should play with the dagger before Samson's eye, like Salome before the head of John the Baptist in the picture of Massys, or that sensuality should be hinted at more plainly than here, where the charm is broken and the issue of the conflict decided. Nor to those who only appreciate the more sedate and contemplative Rembrandt of the later years, though lofty tranquillity is, in truth, only comprehensible to those who have known the tempest.

But to those who wish to live through the artist's whole life with him, in his apparent aloofness from the world as in his confessed exultation in its life, in deep and quiet suffering as in violent conflict, the work will be a revelation both of the artist and of the man.

We must not demand the inscrutable brooding of the mind that we find in the master as he grows old. The soul has not room for calm and storm at once. It may be that Rembrandt's late works are to be ranked even higher than his early ones, that the development of a great master denotes a perpetual progress. So much is certain, that the productions even of the thirties were often on the highest level. The ceaseless change in the mode of grappling with problems in the course of his whole life's work is more evident than heightened capacity which criticism ought not to attempt to measure, if the result is to depreciate the great for the sake of what perhaps is greater still. It is true that those late works tell of a wide circle of experience, of an enlarged capacity of soul, of a deep and melancholy tranquillity, hardly to be divined in those of his youth. But age, too, lost much that was only present in the stormy time of transition from youth to manhood: exultant joy and fire of passion, faith in his own boundless power and in a great and happy future. This is what gives the early works their power of carrying you away, of capturing you at a single blow.

This is the outcome of it all: he who knows the true peace of age without forgetting his own untamed past, will still feel all the force of the expression of vehement life. But youth will for ever listen to the mighty voice of its great comrade, as it listens to that of Goethe in 'Götz,' while he proclaims to the world in wild, superhuman accents the triumph and jubilation, the terror and suffering, that age is to bring.

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EIGHTEENTH-CENTURY MIRRORS

ARTICLE II (Conclusion)

JA BY R. S. CLOUSTON JA



OS was mentioned in the previous article, mirrors, so to speak, changed hands more than once in the eighteenth century. first they were considered to be in the province of

the architects, then the cabinet-makers captured the trade until the time of Robert The actual manufacture was, of course, always in their hands whoever made the designs, but there was a period when mirrors had no relation to furniture, and another when they were at still greater variance with architecture. Homogeneity came first with Robert Adam, and there are few pieces of later furniture which cannot be traced to his influence, even when they have little in common with his personal

The new plates in Chippendale's third edition are mostly madly flamboyant, and in nothing is this so apparent as in his mirrors. He applied the style to other articles as well, but not to the same extent, evidently feeling it to be most in its place on a wall. All the numerous girandoles and mirror frames in this edition were designed in 1760 or later, a clean sweep being

made of his earlier plates.

A flamboyant Chippendale mirror is about as different from Robert Adam's ideas as it is possible to be; but even here, where one would least expect it, there are occasional traces of his influence. Plate CLXXXVIII of this edition gives two 'tabernacle frames,' which, though having no resemblance to the great architect's spirit, distinctly prove a study of his work. In one of them the ornamentation of the side is with the ram's head and husks, though it must be admitted to be a very clumsy rendering of Adam. In both these,

or, rather, in all four, because Chippendale seldom wasted space by making two sides of a glass alike, there is distinctly more reserve than we would expect to find from his work at the time, and, though he could not quite bring himself to do so, a tendency to let straight lines tell. As designs they are absolute failures, for they lose what may be called the romance of the flamboyant without attaining either dignity or grace, and the only excuse for mentioning them is the evidence they give of Adam's early effect on Chippendale.

Knowing what we do of Chippendale we would expect to find him adopting any new fashion, and that he is not more like Adam as we know him is almost certainly due to the fact that at the beginning of his career Adam had not the time to devote himself to furniture, nor had he acquired a distinctive style in it, so far as can be judged by the few scattered drawings which have been preserved. In 1769, eleven years after Adam came to London, even Lock, one of the chief exponents of the flamboyant so far as incessant publication is concerned, recanted, and gave in his adhesion to the new order of things. His designs for mirrors in particular were good—so good, in fact, that it is impossible to tell them from Adam's.

Adam would certainly have had a much greater direct effect in furniture but for his position as an architect. That he found time to design as much as he did is little less than marvellous, but with a practice such as his he was bound in justice to himself to treat it as a secondary consideration. His designs must have gone through the hands of the cabinet-makers, but whether they were allowed to use them or not we cannot say. In any case surprisingly few pieces of purely Adam feeling are extant, apart from those which can be traced to

¹ For Article I see page 39 ante (April 1906).

himself. Among these mirrors are the most common, probably because they were easier to follow, as well as on account of what may be called their architectural position on the walls.

Architects followed Adam much more closely than cabinet-makers. Even Richard Gillow, who, despite his firm's business connexion with Adam, probably owed less to him as a furniture designer than any man of his time, followed him closely in

architecture.

During the sixties, in which there was probably more incessant change than in any other decade of the century, many new ideas were tried, some of them being, apparently, attempts to adapt furniture to the new conditions; others, as in Johnson and the bulk of Chippendale's third edition, being absolutely (and, to all seeming, purposely) adverse. There was the flamboyant, from the insanity of Johnson and the eccentricity of Chippendale and Lock to the greater reserve of Ince, while in some designs by Manwaring and his fellow-workers in the Society's book we find a totally different aim, which may with justice be put down to the growth of Adam's influence.

For practical purposes we may date the general acceptation of Adam's doctrines from about 1770. He was never absolutely followed by the majority in such pieces as sideboards, chairs, and commodes, but after that date it is exceptional to find a piece of furniture by a good maker which does not 'mix' with the scheme of the surrounding walls, which he had made all but universal.

Several cabinet-makers must have copied Adam just as closely as Lock certainly did, as is proved by the existing pieces in his style; for Adam did not, like Chippendale, make furniture to be sold broadcast, but specially designed it for his clients, most of whose descendants still possess it.

After 1770 there is a distinct return to Queen Anne forms, and this, though it may sound somewhat paradoxical, I would also attribute to Adam's influence. These old cabinet-makers seem to have searched out whatever they thought might combine with the architecture in vogue, and as the Queen Anne had already been used with one style of the classical they tried it once more.

I can only give an intellectual assent to the doctrines of the purists. I have never seen anything that seemed to me like a home which did not include lares et penates; and, where you have these, where is your purity? There are finer mental sensations than those suggested by mere correctness. At the present season one may be inclined to agree with Watteau that Nature is 'too green,' but the yearly poem of returning life is so beautiful that none of us would wish to change it by a single shade. Yet it is not permissible to the artist to reproduce a discord, and, in design, there is a great and acknowledged difference between a copy and an adaptation. For the former, so far as regards the present case, I have nothing to say in extenuation except that the only possible phase of English furniture art was chosen for the purpose. Adaptation is another matter, and the specimen I reproduce (No. 1) cannot be objected to on this score. The general feeling and the flat surfaces of the Queen Anne mirrors have been retained; but, with only a slightly different treatment and a decoration of its time, we have to look twice before seeing the older influence.

The general lines on which mirrors were made during the latter half of the eighteenth century were, therefore, somewhat the same as other furniture, but on the other hand it is in them that the old designers allowed themselves most latitude. The omissions from what we would expect are almost as marked as the divergences. When we see a shield-shaped toilet looking glass, we at once describe it as 'Hepplewhite.' I have no fault to find

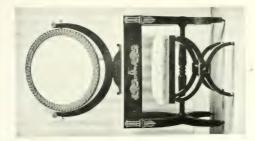
with this designation, for I continually use the term as descriptive of a period rather than a man, but the fact remains that there is not one such glass in Hepplewhite's book. His wall-mirrors (evidently influenced by Adam) are among the least satisfying of his designs, and the four toilet glasses he gives are all of them oval. He, or his firm, might, of course, have made the shield shape as well, for a published book is necessarily an incomplete record of the life-work of any man, but even this is open to doubt. I have recently given several months to a study of the books preserved by the Gillow firm; and though they, like Hepplewhite, used the shield shape for chair backs, they did not apply it to mirrors. The only man who can be found to have done so was Shearer, though they must have been made in great numbers by some cabinet-makers of the time. Sheraton gives 'horse dressing glasses'-cheval glasses we call them now-of the same rectangular shape as Shearer's, and scarcely differing from them. His wall-mirrors (only shown in his views of rooms) were of the Adam style, and he gives no separate toilet glasses. What those latter would have been had he designed them it is impossible to say; but they certainly would not have been either of the oval or pure shield shape, forms which Sheraton avoided except when enclosed in some other figure.

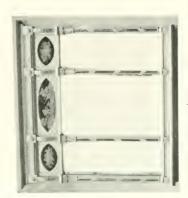
Early eighteenth-century English furniture may be roughly said to have followed two distinct lines—the purely Adam, and that for which there is no better generic name than 'Hepplewhite,' and in mirrors the indebtedness to Adam is much more apparent than in anything else. The cabinet-makers paid very slight attention to absolute forms invented or introduced by Adam for such furniture as stood on the floor of a room, but where anything belonged to the wall they almost invariably copied Robert Adam's designs as closely as possible. This relates more to the last

twenty years of the century than the two preceding decades. Until the end of the sixties Adam's effect in English furniture can only be traced in a secondary way as an influence, and though from that time to 1780 he was copied more or less accurately by many of the cabinet-makers, furniture design can scarcely be said to have settled down to definite lines: in the sixties we find eccentricity suddenly developing on several different lines; in the seventies there is more marked reserve, with a distrust of the strikingly new, and a return to old forms and methods. Neither inlay nor painting had ever quite died in England, but they had fallen very greatly into disuse. There was, in fact, no room for them as well as the chisel, used as it was by most of the cabinet-makers; but as soon as Adam's teaching affected furniture by making the surface simpler, both of these methods of decorating came into general employment. In both it was the method, not the manner, which was old: but in many other instances there is a distinct return to old lines of construction, chiefly of the Queen Anne period. This is exemplified by mirrors as well as other furniture, and it would seem that furniture designers, forsaking the flamboyant, yet still not wholly adopting Adam's views, chose the Queen Anne as being more in harmony with the new style of architecture. The 'club' foot, for instance, was extensively used, and it is probably also to this date that we owe the 'ladder-back' chair, which is also taken from the same source.

My second illustration is interesting not only as showing the attempt at novelty made in the earlier period, but because it foreshadows the modern overmantel. No. 3 is of a 'speed-the-plough' order. It was fashionable both in France and England to ape the bucolic, though generally in a Watteau-like way. It was not the agricultural life of England, but of Arcadia, that was admired. 'Save in a pas-















toral, says Mr. Walsingham, The Chaplain of the Fleet, 'a shepherdess should always wear brown holland, with ribbons and patches, powder and paint; and a crook beautifully wreathed with green ribbons.'

In this specimen the wreath, fruit, and foliage are treated with an attempt at realism, while the scythe, and even the quiver, are almost unrecognizable. This mirror is an admirable example of the time when the style was changing from 'Chippendale' to 'Adam.' The carving both above and below, though not so realistic, might have come out of the 'Director,' while the rest, as well as the general form of the whole design, is distinctly in the later lines.

Though we took most of our eighteenthcentury ideas in furniture from France, Italy was still considered the hub of the artistic universe. Robert Adam talked much of Greece, but it was chiefly talk, for though he had intended to visit Greece for the purpose of study, he actually confined himself to France and Italy. It is somewhat curious that he should have been more influenced by French motifs in furniture. He adapted largely from ancient Italian designs, as in his 'Etruscan' sideboards, but the contemporary furniture of Italy had no effect on his style, though he would copy a French piece almost as it stood. In this he may either have made or followed the fashion, probably the latter, for it would have been against all precedent for our furniture designs to be influenced directly by Italian fashions. The use of ornament such as the Grecian sphinx or the ram's head and husks was universal, but very few of our cabinet-makers followed him further-never, or practically never, except in chimney-pieces and mirrors, both of which things had a right by use and wont to be classic.

If we consider that not only had many of our artists studied in Italy, but that several of those holding high positions in English art were Italians born and bred, the only cause for wonder is that so little of this influence is apparent. There may be, and most probably are, several instances of importation either of articles or ideas, such as we find in the inlaid chairs preserved at the Soane Museum, which were made abroad, possibly in Italy, for an Englishman; but these would prove nothing except individual taste, perhaps not even that, for from the time of the Crusades we have been a nation of collectors, and the curious attracts us almost as readily as the artistic. We are apt to have, in the words Macaulay applied to Horace Walpole's collection, 'something strange in the shape of the shovel,' or 'a long story belonging to the bell-

My mention of the Soane Museum reminds me of a case in point. Among other out-of-the-way things it contains a cork model of the Colosseum. This was probably acquired by Sir John Soane greatly because cork is difficult to cut. It was shown me by the late Mr. Birch simply because he had a story connected with it. He was showing a party of American visitors over the museum, and mentioned that this was 'made in cork.' 'That is curious,' said one of the ladies, 'we are just going to visit some friends there.' 'I mean, madam,' he explained, 'that this model was made out of cork.' 'That is still more curious,' she replied; 'our friends live just a little way out of Cork.'

In English furniture there are always these national traits to be considered before exceptions can be treated otherwise than as proving the rule. From these Soane Museum chairs (of which the date can be told by the coat of arms inlaid on them) it has been argued that mahogany without inlay must be much later, whereas the reason of their inclusion in the collection was because they were unique. I have never myself seen a chair or sofa such as Pergolesi attempted to bring into fashion, but though

these were very possibly made, they had no effect on the general design of the time.

Mirrors were not either made in the Italian manner, nor imported from Italy in the same numbers as chimney-pieces, but they were greatly more affected by the prevalent worship of the Italian than such articles as chairs or tables. I illustrate one of the kind known as 'Verre églomisé' (No. 4), having a painted decoration on the reverse side of the glass in the upper part, which, though not exactly plentiful, still occur in sufficient numbers to call for mention.

This specimen is a curious mixture of old and new, the method of course being so entirely, and the design a modern adaptation of old ideas. The accidental discovery of the site of Pompeii in 1748, and the excavations, desultory at first, but more methodical afterwards, which began in 1755, had a very considerable effect on design. It so happened that about that time our two greatest eighteenth-century architects were studying in Italy, but Chambers left before anything was done, and Adam before anything of importance was unearthed. Had the excavations begun a few years earlier, Adam, whose wish it was to study the private buildings of the ancients, would almost certainly have visited Pompeii rather than Spalatro. I do not consider myself qualified to judge whether this would have been an advantage or not, and, being quite content with his style as it is, I have no regrets on the subject. It explains, however, the comparative rarity of the influence, and also, as in the piece we are considering, how most of it came to us at second hand.

It is always difficult to account for the waves of true art feeling which pass over countries, or for the sudden ebbing of the tide which leaves only dead bones and rottenness; and it is just as impossible to

explain why one branch of art should be affected and not another. The position of a country either politically or as regards its internal trade is a great factor, and where a country has a high position one art or other seems to flourish; but it is sometimes one and sometimes another. The man who would attempt to explain why there were no English painters worth naming in the time of Elizabeth has a difficult task before him. At the end of the eighteenth century we were great in architecture, painting, literature, and furniture. Then we can draw a hard-andfast line. Raeburn was our only really great portrait painter, and, as he lived in Scotland, his influence was lost. Our architecture and furniture descended into mere bathos, while on the other hand we took a premier place in literature and landscape painting.

The introduction of the empire style explains, to some extent at least, our failure in furniture. We could not compete with the French in artistic metal-work, though, as will be seen from the part of a bedroom suite illustrated (No. 5), some of our makers were, even in this particular, by no means to be despised. Others, again, adopted what was worst in form without the redeeming beauty of workmanship

possessed by their models.

Empire furniture was not, however, universal, and in mirrors especially there was a tendency to preserve old lines even when part of the decoration, as in the sphinxes in the last illustration (No. 6), is purely empire. It is therefore all the more difficult to explain why such furniture as was a survival of our greatest period should have been, almost without exception, so miserably weak in design.

I am indebted to Mr. Phillips of Hitchin for leave to use the photographs reproduced

in this article.







THE VIRGIN AND INFANT CHRIST, BY JOHN VAN BACK; FROM THE COLLECTION OF MR. CHARLES WELD-HIGUNDELL.

NETHERLANDISH ART AT THE GUILDHALL

S BY W. H. JAMES WEALE S

PART I



HE fourteenth of the series of exhibitions of paintings held at the Corporation Art Galleries since 1890 was opened at the Guildhall on May 2. The collection comprises

a sufficiently varied number of specimens to assist untravelled Londoners in forming a fair estimate of the characteristics that distinguish the different schools which have succeeded each other in Belgium since the commencement of the fifteenth century. Of the 218 works that adorn the walls of these well-lighted rooms eighty 1 belong to the school inaugurated by the brothers Hubert and John van Eyck, which flourished throughout the Low Countries in the fifteenth century and exercised a widespread influence on the art of painting in western Europe, but decayed in the sixteenth and died out in the beginning of the seventeenth century. The second or Antwerp school, of which Rubens, Jordaens, and van Dyck were the leaders, is represented by forty-two, and the art of modern Belgian painters by ninety-six examples.

By Hubert van Eyck there are here two works, one of which, The Three Marys at the Tomb of our Lord,2 lent by Sir Frederick Cook, has found a permanent home at Richmond; the other, a portrait of a young man belonging to the Gymnasium of Hermannstadt in Transylvania,3 has never been seen in this country. An excellent opportunity is thus offered for its comparison with the three admirable portraits by the younger brother in the National Gallery. In this portrait there is a charming expression of tenderness not to be found in the others; the hands also

are far better modelled. Unfortunately it has suffered at the hands of a restorer who has enlarged the panel and added an imitation of Dürer's cipher and the date 1497, the real period of its execution being in the first quarter of the fifteenth century, as is evidenced by the head-dress, which is formed by a scarf having its edges cut into the shape of foliage—a fashion that came into vogue at the end of the fourteenth century and in the Netherlands died out about 1420. The Ince Hall Madonna (2) is a charming work by the younger brother,4 though it unfortunately does not show to full advantage owing to the panel being slightly warped; this has led to a general crackling of the thick coat of varnish with which it is covered. Our Lady is seated in a room dimly lighted by a window on the right. She wears over a loose blue dress an ample crimson mantle, the folds of which cover the ground all around. The Child seated on her knees is turning over the leaves of an illuminated manuscript which his mother holds before him. A rich cloth of honour hangs from a canopy high up above her head. A metal vase with a crystal cover, a couple of oranges, and a half-filled goblet on the window sill, a chandelier with a taper and a white-metal pot with brass mountings on a coffer to the left with a bunch of keys in its lock, and a large brass pan on the sombre floor, all catch and reflect the light from the foreshortened window, a marvellous example of John's talent as regards the finish of details and treatment of light. The Virgin's expression is pleasing, and not without dignity, the Child happy and playful. This picture has hitherto been described as bearing the date 1432, but thanks to the excellent light in which it is here shown the date is clearly seen to be MccccxxxIIj.

A third of these were exhibited at Bruges in 1902 and noticed in Vols. I, II and III of this Magazine.
 Reproduced in this Magazine, I, 40 Ilate I, p 184.

Netherlandish Art at the Guildhall

The Chatsworth Enthronement of Saint Thomas of Canterbury (5), with its inscription dated 30 October, 1421,5 and M. Helleputte's large triptych (7),6 the last work of John van Eyck, left unfinished at his death, both exhibited at Bruges in 1902, are also here shown. The latter is important as being the earliest work executed in the Netherlands in which the laws of linear perspective are perfectly carried out, showing that John had towards the end of his career succeeded in mastering them. This was not until after 1436, as the Arnolfini picture in the National Gallery, painted in that year, has two vanishing points, as has been clearly demonstrated by Professor J. Kern. There is great dignity in the pose of the Virgin, and a close examination of the centre panel and of the upper subjects on the inner side of the shutters reveals to the practised eye many little remains of John's marvellous rendering of details, sadly smeared over and defaced by the stupid Bruges painter who thought he could improve the appearance of the picture. The half-length portrait of an old man in a loose red dress trimmed with fur (4) is apparently a fragment of a picture of which he was the donor, as he is looking up with his hands joined in prayer. This is certainly not by John van Eyck, but the work of a follower, painted in the last quarter of the fifteenth century. Of another finer fragment (6), representing an ecclesiastic in a blue cassock and a plaited lawn surplice, we have given an enlarged reproduction in this magazine (vol. v1, page 248), together with Hollar's engraving.

The next picture in chronological order is the portrait of Edward Grymeston, of Rishangles Lodge, Suffolk (25), lent by the earl of Verulam. It is the earliest known work by Peter Christus, a North Brabant artist, born about 1410, who settled in Bruges, where he bought the freedom of the town on 6 July, 1444, just three years after the death of John van Eyck. Grymeston was one of the commissaries sent by Henry VI to Flanders in the spring of 1445 to treat on matters relating to trade. He was at Bruges on April 9, and again in July, 1446, the year in which the portrait was finished, as attested by the signature on the back of the panel: PETRVS XPI ME FECIT Ao 1446, accompanied by the master's cipher, beneath an escucheon bearing Grymeston's arms: argent on a fess sable three mullets pierced or, and differenced by an ermine spot sable. Grymeston, who is beardless, is clad in a sleeveless robe of green cloth over a red tunic and plaited white shirt; his head-dress is formed by a black scarf, the lappet of which hangs down in front over his left shoulder. He wears a gold necklace and holds in his right hand a silver collar of SS. It is a fine work, smoothly painted, and is fairly well preserved.

The school of Tournay is represented by several works, the finest of which, a Pietà (9), belongs to the earl of Powis. The two principal figures are almost identical in composition with a panel attributed to Roger De la Pasture in the Brussels Gallery (noticed by me vol. 1, p. 202), but in this picture they have no nimbi, and the head of our Lord and the loin cloth show slight differences, while the mantle of his mother has fallen from her head and shoulders. In the Brussels picture the figures stand out in strong relief against a sky ablaze with a brilliant sunset; here the light is clear and all-pervading. On the right the donor is represented kneeling with hands joined in prayer protected by Saint Jerome, who with his left hand supports the Saviour's head. On the left, a little further from the front, a friar is reading his breviary. The donor, to whose identity there is no clue, wears a black loose-sleeved robe trimmed with sable over a scarlet tunic; a dagger is attached to his belt; the lappets of the purplish scarf attached to his hat hang











IRRITION IN JOHN VAN EYCK; FROM THE COLFICTION OF M. GEORGES HELLEPUTTE



to all ERITO MORA POOLS

Netherlandish Art at the Guildhall

His down in front over his shoulders. hair is cropped and his face closely shaven; the flesh tones are reddish. The background is formed by a hilly landscape with cottages; on the extreme right are rocks, with trees; on the left, a castle keep and crenelated wall, with a church tower beyond. A Calvary picture (8) lent by Don Pablo Bosch recalls a triptych in the Vienna Gallery, but instead of the two donors kneeling on the left there are here three holy women, one of whom resembles the woman with the Vernacle on the left shutter of the triptych. The landscape with its spare vegetation is painted in a pale tone quite in keeping with the subject; the buildings on the extreme right resemble those on the dexter shutter at Vienna. The portrait of a young man (11) has suffered too much for any decided opinion as to its authorship. Of the pictures attributed to Dirk Bouts, Lord Penrhyn's Saint Luke painting the Madonna (22) is possibly an early work; the now united shutters of a triptych (16) are copies; the original of one, Moses before the Burning Bush, is in the Kann

⁷ Plate II, p. 187.

collection at Paris. Mrs. Stephenson Clarke's Madonna is undoubtedly the work of a follower. Memline is well represented by the unrivalled Donne triptych (21)8 of 1468, and the portraits of William Moreel and his wife (18, 19), belonging to the Brussels Gallery. The fragment of a Passion picture (27), much repainted, is probably by him, and possibly also the portrait of a pale-faced beardless young man (38) seen in three-quarters turned to the right. He is clad in a black jacket lined with blue over a brown tunic laced with a light blue cord across a red vest. Mrs. Alfred Morrison's triptych (35)9 shows a strong Memlinc influence, but is wholly unlike that master's works in colour. Of the now well-known donor with Saint Victor or Maurice (13) it is not necessary to speak; it has nothing to do with Vander Goes, nor with the dukes of Cleves, and is in my opinion far superior to any known work by John of Paris, to whom it has of late been attributed.

8 Shutters reproduced on Plate II.
9 Plate III, p. 190. This is considered by many critics to be the work of a French painter, and Dr. Carvallo has tentatively attributed it to Jean Peréal,—EDS.

(To be continued.)

SOME SO-CALLED TURNERS IN THE PRINT ROOM

M BY A. J. FINBERG



HE drawings attributed to Turner which formed part of the Henderson bequest to the Print Room of the British Museum have long stood as stumbling-blocks to students of early English water-colours and to special students of Turner's works. The heavy

mechanical handling and prosaic appearance of several of these drawings give quite a false idea of Turner's early topographical work, while they have no doubt done something to foster the prevailing impression that Turner's development was slower than Girtin's, and to discredit the very high standard of accomplishment of English watercolour work in the first half of the last decade of

the eighteenth century. The aim of the following notes is to state the difficulties that lie in the way of accepting some of these drawings as Turner's, and to indicate the provisional conclusions which a somewhat prolonged study of them has forced upon the present writer.

I propose in this article to confine myself mainly to the four Dover drawings (1878-12-28-44, 45, 46, and 47). The first of these, Dover Harbour (44), is certainly by Turner, and it was the extraordinary contrast which the workmanship of this drawing offers to its companions that first drew my attention to this subject. The handling of the three drawings (45, 46, and 47) is heavy and wooden, their draughtsmanship is dull and timid, their tone schemata incoherent, while the workmanship of the Dover Harbour drawing (44) is

Some So-called Turners in the Print Room

amazingly dexterous. It is indeed the extraordinary adroitness with which its transparent washes of pure colour are manipulated that gives this drawing its choice, almost coquettish appearance, distinguishing it sui generis from the unskilful journeyman's work of the other drawings. Yet the four drawings bear a certain distant family likeness to each other, so far as the general intention of the design and colour scheme is concerned. This suggests that they were all invented, though not executed, by the same artist. The internal evidence, then, points to the conclusion that the Dover Harbour is by Turner, while the three other drawings are merely 'after Turner.' What evidence is there against such a conclusion?

These four drawings have hitherto been accepted as by Turner and 'after John Henderson, senr.'an amateur draughtsman, whose son bequeathed his collection of drawings to the Print Room in 1878. The chief authority for supposing that Turner executed these drawings from designs by Henderson seems to be Thornbury. But even Thornbury's uncritical eye did not fail to notice the unequal merits of the drawings. One of them he describes as 'weak and timid,' so he assumed that it was executed in 1790, when Turner was only fifteen years old. The other three he thinks were executed 'between 1790 and 1793,' at a time when Turner 'had probably (never) seen chalk cliffs or sea' (Thornbury's 'Life,' pp. 594 and 60). Of course Thornbury does not say whether these statements were based on information supplied by Mr. Henderson's son, or whether they were invented to account for the poorness of quality of three of the drawings and to account for the unusual fact that Turner had consented to carry out an amateur's designs. At any rate, it is not advisable to attach much importance to the fact that Mr. Henderson, jun., accepted Thornbury's statements, at least so far as not to contradict them publicly; for the drawings had been executed before the son was born, and the father had been dead over twenty years before Thornbury saw them. The hesitating character of Thornbury's remarks suggests the absence of any precise or authoritative information; and it is a well-known fact that several of the descriptions given by Mr. Henderson, jun., when his collection passed into the custody of the Print Room, were found to be erroneous.

However, Thornbury's statements seem corroborated by the existence in the Print Room of two pencil drawings by Mr. Henderson, sen.; one of these (1878-12-28-165) is simply another version of one of the Dover water-colours (No. 46), and the other (166) is obviously related to the undoubted Turner of Dover Harbour. This evidence has recently been supplemented by the discovery (by Mr. Herbert P. Horne), in the collection of Mr. Randall Davies, of a soft-ground etching signed: ' J. Henderson, delin. et fec.', and inscribed, 'Publish'd Augt. 28, 1794,' which represents exactly the same view of the wharves and shipping as that given in Turner's water-colour (44). If we can accept these drawings as Mr. Henderson's original work, and convince ourselves that they were done prior to the water-colours, we have strong evidence for accepting at least part of Thornbury's statements.

In spite of Thornbury's assertion that the watercolours were all executed before 1793, there are at first sight strong grounds for assuming that the soft-ground etching was done before the watercolour of Dover Harbour (44). The water-colour shows a number of slight alterations in the arrangement of the figures and in the light and shade, and all these alterations are for the better. Moreover, some of the figures which appear in the etching have been omitted in the water-colour, yet beneath the washes of colour the pencil outlines of these figures can still be traced. It is not, however, necessary to assume that Turner had one of the prints of the etching before him when he drew in his subject in pencil. Henderson did not etch his plate direct from nature. There must. therefore, have been another drawing in existence from which he worked, and this drawing may have been the one from which Turner also worked. But the evidence of the soft-ground etching does not prove that the drawing on which it was based

was also by Henderson.

Leaving this etching now for the moment, let us turn to the other two Henderson drawings. A close examination reveals no grounds for supposing that they were executed before the watercolours with which they are connected. On the contrary, the very close agreement of the pencildrawing No. 165 with the water-colour (46), which is supposed to have been based on it, is very suspicious. The third drawing (166), which I described as obviously related to the undoubted Turner of Dover Harbour, turns out to be a slavish copy of a blue and grey wash-drawing by Turner in the National Gallery (Study of Shipping, exhibited drawings No. 629). Had these two pencil drawings been the original designs from which Turner had worked we should naturally expect to find that Turner had introduced at least some few alterations in the details, as was the case with the other drawing we examined. Turner, who even in the very large number of avowed copies, mostly from John Cozens, which he executed for Dr. Monro, always tried the effect of some alteration, was not at all likely to accept the design of an amateur without at least attempting in some way to improve it. There is also the difficultyand it is a very great one to my mind-of supposing that an amateur of such limited powers as Henderson possessed could put together such an involved and finely conceived design as that of the larger drawing.

But we have yet to consider the bearing of a



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Some So-called Turners in the Print Room

new fact, which has come to light among the unexhibited drawings of the Turner Bequest in the National Gallery. We have seen that according to Thornbury the four Dover water-colours were 'made probably between 1790 and 1793,' at a time when Turner had never seen chalk cliffs or sea. The earliest of these drawings, he says, was the one of Dover Castle from the Harbour (45), and there is no doubt that it is actually the weakest of the lot. But the pencil drawing which we reproduce proves that this water-colour could not have been executed in 1790, nor at any date prior to the autumn of 1793; it also proves that, whoever executed the water-colour, it was not 'after a sketch by Mr. Henderson, senr.' The pencil-drawing is undoubtedly by Turner, and it is one of a number of studies from nature which he made at Dover during the six weeks' tour in Kent in the summer of 1793, which Thornbury alludes to in another place ('Life,' p. 44). Among the other relics of this tour in the same collection are some sketches at Canterbury, among them the careful pencil-study of Christchurch Gate, upon which the water-colour exhibited at the Royal Academy in May, 1794, was based, and two studies made at Rochester for the water-colour which was engraved by Walker and Storer, and published in the Copper Plate Magazine on May 1, 1794. Now to have it established practically beyond dispute that the earliest of the Henderson water-colours must have been executed after the summer of 1793 is of very great importance to our inquiries, for it was only on the supposition that this drawing was done when Turner was only fifteen years old (1790) that the attribution possessed a faint degree of probability. It is true that the workmanship of this drawing does not possess even the slightest resemblance to Turner's manner of work in 1790. But the opportunities of studying Turner's work of that period are so extremely limited that few can be acquainted with them; but the quality of the artist's work in the autumn of 1793 and spring of 1794 is well known. Two excellent examples are easily accessible-the St. Anselm's Chapel, with part of St. Thomas à Becket's Crown, No. 273 in the Manchester Whitworth Institute, and the Christchurch Gate, Canterbury, referred to above, now in the Fitzwilliam Museum, Cambridge-and no one who carefully studies either of these drawings will admit that any of the three Henderson drawings could have been produced at the same time by the same hand.

At all events we know now that Turner had been to Dover before the Henderson drawings were produced, and that he had brought back sufficient material of his own to produce them without having recourse to Henderson's sketches; and if the two pencil-drawings by Henderson (165 and 166) referred to above were not used by Turner, we can only account for their close resemblance to Turner's drawings by assuming that they were

copied from them. But, it may well be objected, how can we suppose these copies-if copies they be-to have come into existence, as Turner was not at all likely to lend his sketches to anyone to copy? Fortunately the existence of other drawings in the National Gallery offers a very simple explanation. In the second and third Turner Water-Colour Rooms there are at present exhibited three drawings executed in pencil and washes of indigo and Indian-ink (Nos. 528, 629, and 636), which formed part of a lot of nine drawings of Shipping in Dover Harbour, which Turner bought back for five guineas at the first day's sale of Dr. Monro's collection in June, 1833. The catalogue of the Monro sale shows that the 'good doctor' had something like forty of these blue and grey compositions of Dover subjects in his collection.

The existence of these monochrome designs supplies the missing link between such a pencilsketch from nature as the one here reproduced, which probably remained in Turner's possession from the day it was executed till the day of his death, and the Henderson drawings. That Henderson, who was Dr. Monro's friend and neighbour in Adelphi Terrace, had access to the doctor's collection-as what artist or amateur had not?-and was allowed to copy the monochrome designs by Turner which were there, is proved by his pencil copy (166) to which I have already referred. It is extremely probable, therefore, that the three Dover water-colours (45, 46, and 47) represent the same copyist's versions of other monochromes by Turner in the same collection. The undoubted Turner water-colour (44) may well have been the result of a commission from Henderson to carry out in colour one of the designs which Turner had already carried out in monochrome for the doctor. And if we suppose that Henderson's soft-ground etching is copied from the same design-and Henderson's inscription, delin. et fec. (but not invenit), may point to the fact that it is a copy-we find a satisfactory explanation of the points of agreement between the first pencil draft of Turner's water-colour of Dover Harbour (44) and the etching.

I may add that another of the Henderson water-colours, the Magdalen Tower and Bridge (1878-12-28-39), offers further support to the provisional conclusion I am advancing. Dr. Monro also possessed a drawing of the same subject, which is now in the Manchester Whitworth Institute (No. 270). A comparison of these two drawings shows that the Manchester drawing is not another version of the British Museum drawing, as it is described by Dillon. The Manchester drawing is by Turner, while the Print Room drawing is obviously copied from it by the same hand that wrought the three Dover drawings, viz., John Henderson, senr.

VALENCIAN TILES

JOBY A. VAN DE PUT JO



PHE present work is a welcome sign that Spanish antiquaries are again giving their attention to the methodical publication of the remains of certain ancient arts that once flourished vigorously in the Peninsula. Its author, a Catalan architect, has de-

voted years to the study of the tile-work which was produced concurrently with the lustred pottery of Valencia, and had a tremendous vogue throughout the three Aragonese provinces from the fifteenth to the seventeenth century. The book is from every point of view worthy of the subject. Whilst written, appropriately enough, in Catalan, the tongue of Aragon's great maritime province and of its annexe Valencia, the text is rendered available to foreigners by an accompanying translation in French. A great feature of the work is its illustrations, which form a corpus of extant tile-shapes and patterns. These truly admirable designs appear to have been traced from the originals, their pigment is indicated by light hatching, and the process printing is in blue, sometimes with a tint of manganese or gold. The result, which is most successful, does justice to the combined delicacy and firmness of the originals, and amply compensates for the labour which the collection of 450 such designs must have entailed. Señor Font y Gumá's commentary modestly disclaims any pretension to being a history of the subject; it contains, however, a mine of information never before collected upon the ornamentation of Spanish tiles by brush-work, and several documents which form landmarks in the story. As with other mediaeval ceramic histories, the personal data and industrial statistics that are inevitable in later periods are here wanting; whether, in the case of the Valencian ceramic centre Manises, there exist documentary sources for such information is doubtful; the published products of research in Valencian public archives have as yet afforded little material; as regards private sources, one can only speculate upon what the muniments of the descendants of the Buyls, barons (and, later, marquises) of Manises, may yield, if they be in existence.

Señor Font y Gumá's work offers a solution to a problem which has long confronted collectors and students of mediaeval Spanish pottery, the existence of vessels and tiles in blue and white the ornamentation of which is identical with that of the earlier lustred varieties dating from the first half of the fifteenth century. There was, moreover, little evidence for pottery manufacture at Valencia before 1,00, except the accounts for the

tile work made under the superintendence of the Saracen, John of Valencia, for the duke of Berry, at Poitiers, in 1385-87, published in full by M. L. Magne in 1902. Though the scope of the present work does not include pottery proper, the documents it contains concerning the tile industry are of great value to fourteenth-century Valencian ceramics in general; combined with the lustred fragment which Monsieur Magne describes, these documents-in the light afforded by the earliest tiles of Señor Font y Gumá's classification-point to the fact that ceramic ornamentation by painting, as practised by the Valencian Moors, was at least coeval with the South Andalusian art to which the famous 'Alhambra' vases are attributed. It is found that in 1367 Peter IV of Aragon ordered of the baillie of Valencia between six and seven thousand tiles for a pavement in the castle at Barcelona, to be made according to the instructions of a master-builder, Peter Ça Costa. The same monarch ordered, in 1370, 4,000 Valencian tiles-either white, manganese, blue, green, or yellow-for the castle at Tortosa. Charles III of Navarre gave an order for a payment to Valencian Moors for tiles for buildings at Olite. In his discussion of Valencian technique, the author shows that the real Valencian tile was hand-painted in blue upon a coat of white stanniferous enamel; his illustrations prove that manganese or gold pigment was not usually employed. In Andalusia the cuerda seca or impressed tiles of geometrical pattern, or their predecessors the ceramic mosaics, were ever in more general use, and the few painted tiles which the Alhambra can show, together with the lustred revêtement formerly in the Fortuny collection, count for nothing in comparison with the yield of painted tiles from the walls and pavements of ecclesiastical and civil buildings in the province of Valencia.

It is impossible to give an idea in words of the inexhaustible variety and resource of design exhibited in the illustrations, which are arranged, according to ornamental, armorial, or other evidence, chronologically. The old Palau at Barcelona has long since been destroyed, but excavations in the neighbourhood of the royal chapel and Charles V's palace (now Archaeological Museum and Archives of Aragon respectively) would hardly fail to bring to light a fragment of the tiles ordered by Pedro IV in 1367. As Señor Font y Gumá's earliest specimens come from Barcelona, from the crypt of the church of St. Anthony and from the royal tribune in the cathedral, they may therefore include some of the date mentioned. These tiles are differently shaped, occasionally pierced as for an insertion, and painted in white, green, and bistre. An important example of tile-work is found in the lining of a cupola of the chapel of the Conception convent at Toledo; the tiles are

¹ l. g. lie. Tide in the Cardana, per Joseph Font y Gumá.

of irregular hexagonal, octagonal, star and other shapes painted in blue with bold arabesques, symbolic hands and shields of arms. Some have the gothic IHS monogram that is found in the centres of Manises dishes, principally those of the golden vine-leaf variety. An inscription upon this unique work gives the names of its donors, and its date, 1422; its attribution by Señor Font y Gumá to Valencia seems warranted on the ground of the impossibility of attributing it by analogy to any non-Valencian fabriques, and to the contention that a certain oblong hexagonal shape employed in some cases is exclusively Valencian. We have noted, moreover, that tile No. 26 shows the occurrence of a very rare foliage pattern of which another example is found round the centre of the dish with the arms of Charles VII of France, the Dauphin Louis, and the duke and duchess of Burgundy (1456-61), in the collection of Baron Adolphe de Rothschild, which is un-

doubtedly Valencian.

The principal patterns which the tile-painters seem to have adopted from the motives used for lustre pottery are the 'agrafe,' which the author terms the tree of life, from the varieties ornamented with mock-Arabic inscriptions, and the dotted ground accompanying the flower and encircling stalk, etc., of which a good example in lustre and with the Burgundian arms (1404-30) is to be found in the Wallace Collection. The dotted ground seems also to have been employed with certain later varieties of foliage. No example of what may be called the 'spur band' is among the pieces illustrated; a large blue and white tile with the Castilian arms and borders of this pattern is found, however, in the Victoria and Albert Museum. As the author remarks, the progress of the fifteenth century was accompanied by a visible weakening of the Moresque constituent in the designs chosen. Just as a pictorial reaction produced the naturalistic renderings of leaf patterns in lustre ware of the third quarter of the fifteenth century, so do animal and figure subjects appear to become popular as tile motives. To this period belong four fine designs (figs. 74-77) on tiles from Valencia and Manises-a hog at the foot of an oak tree, a wolf catching a deer, a boar, and a ramping lion-which, judged by almost every decorative canon, it would be difficult to excel. The same may be said of another series from Manises which the author classes among the sixteenth-century examples (186-221), with human heads, running figures, animals and foliage drawn with wonderful spontaneity. Armorial tiles from the baronial castles of Valencia are numerous. As only a few of those which have been identified afford evidence of date it may be as well to point out that No. 289, Lozengy . . . impaling bendy of six . . ., is undoubtedly the shield of Beatrice de Urrea, wife of Francisco Gilabert de Centellas, created count of Oliva in 1448, a chamberlain of the great Alfonso V. The countess of Oliva was a sister of the first count of Aranda and an aunt of the second bearer of that title, whose arms, impaling those of his wife, are painted in a late fifteenth-century lustre bowl at the Victoria and Albert Museum. Tile No. 99 has painted in gothic lettering (E)SDEVENIDOR, the motto of the Corella family, counts of Concentaina, a town also in the south of Valencia, bought by the family in 1445. No. 391 appears to be a version of the arms of Manrique of Galisteo, and in Nos. 92 and 153 a griffin segreant is in all probability for Peralta. Tile 93 seems to bear the Borja bull rather than that of Buyl. No. 182 comes from the ducal palace at Gandia; though the dexter half of the shield is a blank, there can be no doubt that the well-known impalement of Borja and Doms, as borne by Pope Alexander V, was intended.

Concerning the Borjas as patrons of tile-work, Señor Font y Gumá publishes two interesting documents. In the first, which is from the archives of Valencia Cathedral and is dated 1494, Alexander VI writes to Juan, duke of Gandia, thanking him for a consignment of Manises tiles. In the second (originally published by Dr. R. Chabas), the duke, in 1496, orders a certain Jeroni Llopis to send to Rome some tiles for pavements ordered by the pope-with his arms and devices; the duke states likewise that some had been made by two masters at Gandia, that they had turned out very well and were better in certain respects than those of Manises. The author thinks that the last consignment never left Spain, but was used instead for the ducal palace at Gandia, more than a dozen tiles from which he reproduces. The Borja apartments in the Vatican also contribute four tiles, one with the papal impresa, but not the arms, and the comparison of these with tiles found at Valencia leaves no doubt of their

Spanish origin.

Space will not permit of our following in greater detail the history of the Valencian tile through the following century. The decadence of the industry there and in Catalonia, due partly to artistic causes, was hastened by the taste for tiles painted in polychrome in the Italian manner, of which Francisco Niculoso of Pisa is the most famous recorded exponent in the Peninsula. In 1559, according to one of Señor Font y Gumá's documents, the municipality of Barcelona is found ordering 2,000 raioles pisanes at double the cost of tiles of similar design in the national style. The blue and white tile of local origin found in Catalonia is an imitation of that of Valencia. The most finished of these sixteenth-century designs were stencilled; they are consequently flatter and less vigorous in style than their prototures.

A LETTERS TO THE EDITORS AND NOTE A

THE KING OF PORTUGAL'S BORDONE

GENTLEMEN,—There can be little doubt of the identity of the lady whose portrait, painted by Paris Bordone, and now in the king of Portugal's collection at Cintra, was reproduced by Mr. Herbert Cook in The Burlington Magazine for

May.

Reference to Litta's Famiglie celebri italiane, I (Visconti: table xiii), will show that PAULA VIG COMES FILIA CAMILLO WAS PAOIA, daughter of Camillo Visconti, lord of Cassano-Magnago (to the north-west of Milan), by his wife Beatrice, daughter of Princivalle Visconti; and, NUPTA CAROLO RAUDENSI, that she was the wife of Carlo da Rhò, it is to be supposed, of the Milanese family of that name.

That she was MATER, the Visconti pedigree does not inform us; one of the Rhò would probably do so, and it might also give the dates of her

marriage and death.

According to Litta, Paola was one of seven children; Camillo, her father, died in 1553; her brother Gaspero was created count-palatine by the Emperor Rudolph II in 1577.

Perhaps one of THE BURLINGTON MAGAZINE'S Italian readers can give the dates, etc., required.

A. V. DE P.

'RIGHT' AND 'LEFT' IN PICTURES

GENTLEMEN,—To obviate the confusion at present arising from the lack of uniform usage by various authors of the words right and left in describing pictures and other works of art, permit me to suggest for general adoption a method that I have tried for several years in my own notes and found practicable.

It is that right and left should be used only to indicate the right and left of the spectator, and that the terms dexter and sinister be employed with reference to the picture or statue as it faces the spectator.

Francis Lathrop.

New York, April 23, 1906.

THE WEDGWOOD MUSEUM

In the Burlington Magazine for January, an account was given of the discovery at the famous Etruria factory of the collection of early trial pieces made by Josiah Wedgwood, which had been forgotten for more than fifty years. We then mentioned that it had been decided to make this find the nucleus of a Wedgwood museum. This has now been done, and the museum was formally opened on May 7, Messrs. Wedgwood making the opening the occasion for a practical demonstration to their friends and visitors of the processes employed in the making of their ware. Probably in the end the public spirit shown by the firm will not go unrewarded, for such a museum, besides having an interest for the general student of ceramics, is also certain to become a place of reference for the numerous collectors of Wedgwood both in England and in America.

ART BOOKS OF THE MONTH

LA PEINTURE FRANÇAISE AU DÉBUT DU DIXHUI-TIÈME SIÈCLE. 1690-1721. Pierre Marcel. Paris, Quantin.

THOUGH this historical monograph professes to cover only a short period of some thirty years, that period is so important in the development of French art that its history involves the criticism of both an earlier and a later generation. The transition from Le Brun to Watteau is, in fact, no more than an epitome of the longer period which separates Poussin from Fragonard, and no one who reads M. Marcel's admirable study can fail to recognize in the short period with which he deals the operation of the same forces which brought about the larger change. To English readers much of his matter will be novel. The artistic relations between France and Italy at the close of the seventeenth century are sketched, as was necessary to the author's main thesis, in some detail, and he uses his documents so well that his record, even when most minute, is interesting and often lively reading. The various causes which led to the decline of Italian influence in France, tradition, the distresses and difficulties of the starved School at Rome, the recognition by Italian

patrons of the superiority of French talent, and the gradual infiltration of Flemish influences, at first into provincial towns, then into the capital, are indicated with a wealth of illustration that is quite irresistible. With no less insight, the author traces the growth of the admiration of Rubens, proving that even under the stern rule of Le Brun painters talked of Italy and imitated Flanders, timidly and intermittently perhaps, but enough to prepare the way, first for Antoine Coypel, and then for Watteau. Coypel, indeed, is a personage of historical, if not quite of aesthetic, importance, and, though much of M. Marcel's time is devoted to him and his immediate contemporaries, the time is not wasted, even though it involves more brevity in the study of Watteau than modern lovers of Watteau may think fair. To understand these moments of change, when the future of art seems to hang in the balance, is an essential means of understanding the great masters who emerge from such crises. Without such knowledge we may perhaps enjoy the personality of their art, but we shall not see it in its true relation to things past and to things to come, and that is necessary to complete comprehension, and therewith to complete enjoyment. Even those who

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have only a general acquaintance with French painting may thus read M. Marcel's monograph with profit, while its thoroughness and the excellent bibliographical appendix should recommend it to all serious students. The only defect we have to complain of is that the numerous illustrations are scattered through the book without any relation to the pages on which they are referred to, a plan which may attract purchasers to the volume, but is exasperating to its readers.

C. J. H

PORCELAIN, ORIENTAL, CONTINENTAL, AND BRITISH; A Book of Handy Reference for Collectors. By R. L. Hobson, B.A. London: A. Constable and Co., 1906. 8s. Pp. xvi— 245, with a coloured frontispiece and 48 plates in half-tone. 12s. 6d. net.

WITH the expediency of adding a new volume to the long list of handbooks intended for the elementary education of the lover of old china, the reviewer should have no concern, yet we cannot help expressing our surprise at seeing the venturous publication of still another thesaurus of facts, names, and dates, purporting to contain an immense amount of knowledge, compressed in the most terse and lucid form, when such a number of kindred works, ranging in value from good to bad and in cost from pounds to shillings, are already placed on the market. Moreover, it cannot be ignored that the ever-widening field of study tends more and more to circumscribe our researches on the ceramic art within the limits of special groups and particular periods. General compendiums are, thereby, thrown back into the category of books of transient utility, insufficient so long as we possess no other, and superfluous when we have secured the standard works treating of that branch of the subject which occupies our attention. With regard to the book under notice, having, once more, conscientiously gone over very familiar ground in a critical spirit, we are pleased to report that, in our estimation, Mr. Hobson's compilation is equal in intrinsic merit to the best ones among the previous publications of the same order. It is distinctly free from material errors and misstatements; all the information is drawn from accredited sources, although no foreign works seem to have been consulted by the writer. In the main, it may confidently be recommended to the aspirant to knowledge in quest of preliminary enlightenment on the chief points of interest connected with the history of porcelain. Our commendation cannot, however, be extended to the typographic execution of the volume. An intention to make it an inexpensive, and therefore popular, edition is expressed in the preface. Considering the inferior quality of the paper on which it is printed and the cheap half-tone blocks -sadly deficient in quality-with which it is illustrated, we regret that the book has not been offered at a much lower price; it would thus have come nearer the accomplishment of its avowed purpose.

THE ROYAL ACADEMY EXHIBITORS, 1769-1904. By Algernon Graves, F.S.A. Vol. V: Lawrence to Nye. London: G. Bell; A. Graves. £2 2s. net.

THE fifth volume of Mr. Algernon Graves's invaluable work, though no less admirable than its predecessors, provides perhaps rather less material for comment. Only two quite trivial slips have caught our notice; John Linnell comes out of alphabetical order before James T. Linnell, and Millais is said in the year of his election to the Associateship, 1854, to have been elected R.A., a promotion he did not receive till nine years afterwards, as Mr. Graves correctly states under the year 1863. We have found the minor artists in this volume more interesting than the major ones. The notes of Henry and Maria Morland indicate how much care Mr. Graves has taken to identify exhibitors of the same name and family; while the drawings sent by Master George Morland at the age of ten must almost constitute a record in precocity. Even Turner was fifteen when he obtained a similar success.

The lesser names, as we have said, include several figures of interest. First among them in interest, if not in artistic ability, comes Edward Lear, made immortal by the nonsense verses he wrote and illustrated to amuse two or three child favourites (one of them, by the way, perished in the accident on the Gran Paradis eighteen months ago); while the serious work of his life-the elaborate landscapes he exhibited between 1856 and 1873—are forgotten by all but his personal friends. Yet there is no reason to protest against the public verdict. Lear was indeed a tolerable draughtsman, but he had little gift of design, and bad taste in colour, so that he is best remembered as a supreme writer of witty nonsense. It is surprising to see that the clever empty Le Cave exhibited only in 1801, since his drawings are so numerous. Thomas Lound, of Norwich, and Matilda Lowry are artists of a far higher degree of skill. The works of the former when unsigned probably pass under the name of David Cox; while if the one specimen of the art of Matilda Lowry which I remember is a fair one, she deserves to be recognized as the best lady water-colourist of the British School. The little known Swede, Elias Martin, A.R.A., has puzzled Mr. Graves as much as previous authorities. He quotes Mr. Cust as giving 1811 as the date of Martin's death, and Bryan as giving 1818: Mr. Eaton's book quotes Redgrave as authority for the date 1804, while the Academy kept Martin's name on their books till 1832! Elias Martin may thus provide a serious problem for the archivists of the twenty-first century. His namesake, John Martin,

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perhaps bears the palm for peculiarity in titles as well as in painting, and we may perhaps conclude by quoting the last sentence of the title of The Eve of the Deluge :

'Upon the rock in the foreground, Methuselah, who has directed the opening of the scroll of his father Enoch, whilst agitated groups of figures are hurrying to the spot where Noah displays the scroll; and Methuselah, having compared the portentous signs in the heavens with those represented in the scroll, at once perceives the fulfiment of the prophecy that the end is

Surely even Turner could hardly improve on C. J. H.

LES INCRUSTATIONS DÉCORATIVES DES CATHÉ-DRALES DE LYON ET DE VIENNE. Par M. Lucien Bégule. Lyon, 1905.

THE object of this very interesting work is to describe the remarkable and, so far as France is concerned, the almost unique series of incised and inlaid ornaments to be found in the cathedral of Lyons and the church of S. Maurice at Vienne; and to give the result of the author's researches into the supposed oriental derivation of this mode of decoration, and its development in western art during the middle ages. How far he has succeeded in showing the correctness of his theory must be left to the judgement of his readers; but there can be no doubt that his study has been the means of collecting a large amount of information on a subject but little known or appreciated, and presenting it in an illustrated volume which must be welcomed by all lovers of the beautiful in art. The meagreness of a terminology which contains only one word, 'incrustation,' to express the two very different operations of inlaying and overlaying or encrusting may perhaps account for the author including in his work, which was intended to deal with inlaid ornament only, a description of the marble and mosaic linings of walls and floors; nevertheless this, though slightly interfering with the continuity of his theme, adds very much to the value of the volume.

These decorations of Lyons and Vienne, which are arranged principally in bands of ornament running round the apses of the churches, consist of a series of patterns sunk from the flat surface of the stone to a depth of from an eighth to a quarter of an inch, filled in with a mastic or cement of a deep colour, generally of a reddish brown. This mode of decoration, with the outlines of the pattern in the white stone clearly silhouetted against the dark background of the cement, is, as these examples show, of particular value in the half-lights, where, for want of shadows, sculpture cannot be so effective. The design of the work at Lyons is of a rich and detailed description and very classic in many particulars, but it points to a Roman rather than to a Byzantine origin; and the whole scheme of ornamentation, both in its inception and execution, suggests the influence of the champlevé enamels of Limoges. The date

2071

assigned for the work at Lyons is about 1180, whilst that of Vienne, which is purely gothic and free from all traces of classic influence, belongs to the middle of the following century.

Numerous examples are given of very beautiful incised decoration from the churches of Italy, which to a great extent have been unpublished hitherto, among which may be particularly noticed some capitals and dosserets from S. Marc at Venice, the screens from Ancona and Bitonto, and the friezes of the façades of the Duomo and San Michele at Lucca. After citing these examples, apparently in support of his theory, though they have little in common with the work at Lyons or Vienne, M. Bégule says that 'the process of cement incrustation passed from France to England in the thirteenth century.' But in saying this he ignores the series of incised crosses of Clonmacnoise and Glendalough commencing in the ninth century, and many others in this country of the eleventh and twelfth, which were inlaid sometimes with lead and sometimes with cement, much like the still earlier examples in the catacombs of Rome.

Of incised pavements a number of examples are given either as fragments or restorations. None of those with which the floors of the great churches of northern Europe were once laid remain intact. They were gradually destroyed as burial within the churches became common; and the most perfect still remaining, that of S. Remi at Rheims, has suffered by its removal from another church; indeed, it is only possible to obtain a proper idea of the magnificence of such inlay work from a study of some of the early pictures such as that of the Annunciation by Jan van Eyck. The floors of the Italian churches, which are rarely of inlay, but generally encrusted with marble mosaic, have fared much better; and an important section of the volume is devoted to their description; and valuable illustrations are given of details from the pavements of the Baptistery and San Miniato at Florence. Of the great pavement in the Duomo of Siena there are examples of each period to its completion by Beccafumi, as well as late examples of this work from the Duomo of Lucca and the Laurentian library of Florence.

We have not space to do more than allude to the illustrations given of the external decorations of the churches of Auvergne, which M. Bégule also considers to have had a Byzantine origin, a suggestion, having regard to similar work in other parts of France, open to much question. But apart from any theories which the author has enunciated, he has produced a work which forms a valuable addition to the artistic and archaeological literature of France; and there is only one note of depreciation to sound-too frequently called for: -had the book been provided with an adequate index it would have become a much

more valuable work of reference.

Art Books of the Month

A HANDBOOK OF ANATOMY FOR ART STUDENTS. By Arthur Thomson, M.A., M.B. Third edition. Oxford: Clarendon Press. 16s. net.

WE are glad to see that this admirable book has reached a third edition, for it is a welcome change from older treatises on the subject, which were either quite inadequate or were so full of anatomical technicalities as to be wearisome to all but the most persevering of art students. Those who know Professor Thomson's book will remember that in it a difficult subject is humanized and made of living interest by constant comparison of photographs (mostly taken from famous athletes) with diagrams of the muscular structures brought into play in each case. In the present edition these photographs have been supplemented by additional plates of female models for purposes of comparison, an addition which increases very considerably the practical value of the book. We hope that in some future edition the anatomy of the face and the hand may be illustrated in the same way as that of the body, namely, by photographs on a scale sufficient to show the details which need to be emphasized. Modern artists may have mastered truth of general effect tolerably well, but incomplete knowledge both of faces and hands is too often painfully evident in our portraiture. Professor Thomson is, we think, over-modest in his estimate of the artistic excellence of his photographs. Most of them in detail, and a few in toto, such as the athlete on p. 158, suggest a degree of plastic beauty that is only found in sculpture of a very high order.

Songs By Ben Jonson. A Selection from the Plays, Masques and Poems, with the earliest known settings of certain numbers. Eragny Press, The Brook, Hammersmith, W. 40s. net.

THE typography and wood-engraving of Mr. Lucien Pissarro are so well known to all collectors of fine printing that it is needless to say more of them in this instance than that the book is worthy of the volumes already issued by the Eragny Press. It is, however, in his colour work that Mr. Pissarro stands without a rival at the present day, striking a note that is at once personal, fresh, and harmonious; and in the present case a dainty roundel woodcut on the title page and an exquisite design based on the speedwell, which is the motive of the cover-paper, afford him an excellent opportunity of displaying his taste as a colourist. and he uses it so well that we cannot help regretting that his talent is not employed in a larger field. The printing of the music gives the book a certain typographical distinction, while the fact that the music was read in proof by Mr. W. Barclay Squire is a guarantee that the work is no less scholarly than charming.

DIE GALERIEN EUROPAS. 200 Farbenreproduktionen. 25 Hefte. Seemann, Leipzig. Abnahme 75 m. Einzeln Hefte 4 m.

It is not surprising that the recent developments of three-colour reproduction have induced publishers to make a serious effort at illustrating in colour the principal masterpieces in the great European Galleries, and the present publication is the best of the kind which has come under our notice. It is not uncommon to hear reproductions by the threecolour process spoken of somewhat disdainfully, as if they were neither useful nor attractive. We confess we do not share this disdain. Plain photography, of course, is still essential to minute critical study, for it is only in photography that we are able to follow those minutiæ of texture and execution which make all the difference between an original work and a copy. Nevertheless, practising artists, and even critics, might, we think, make far more use of three-colour productions than they are wont to do. The process, of course, at the best is accurate in the rendering of general effect rather than in the rendering of detail, but anything that recalls with even approximate completeness the colour of a masterpiece is not a thing to be despised. We therefore welcome heartily this attempt at giving at a reasonable price an idea of the colour of the best pictures on the Continent, especially since the publication is thoroughly well produced. The only criticism we feel inclined to make is that the editors have even been rather too catholic in their appreciations. We could well have spared examples of artists like Gianpetrino if the omission made space for a second example of some greater master. A gallery of Titians, for instance, could hardly fail to be a splendid and successful enterprise.

REMBRANDT: A MEMORIAL. Parts II, III, IV, and V. Heinemann. 2s. 6d. net.

The second, third, fourth, and fifth parts of this handsome publication enable us to appreciate its scope and character more accurately than did the first. It is essentially a series of good reproductions of well-known and typical specimens of Rembrandt's painting, with a popular commentary by M. Emile Michel, issued at a moderate price. The need of making the first parts specially attractive has probably prevented the publishers from dealing with Rembrandt's works in chronological sequence, but, if we may make the suggestion, we think it would be wise to issue a tabular statement with the final part, so that those who cared to do so could bind up the plates in the order in which the originals were painted, and thereby gain a clear idea of the evolution of Rembrandt's genius.

PRINTS AND CATALOGUES

Among the catalogues we have recently received the first place must be given to that of the sale of

Prints and Catalogues

the collection of the late Prof. G. Sarti, which began at Sangiorgi's galleries in the Piazza Borghese on May 7. The sale comprised coins, bronzes, cameos, pottery, and sculpture, and judging from the admirable reproductions in the catalogue, the collection contained a number of Graeco-Etruscan and Graeco-Roman works of art which any great museum might be glad to possess. Another well illustrated catalogue is that of Messrs. Frederik Muller of Amsterdam, describing four collections of paintings by Old Masters sold by them on April 24, including numerous examples of the Italian, Dutch, and French Schools, and good male portraits by Romney and Goya.

Messrs. P. and D. Colnaghi have published a large mezzotint by Mr. H. Scott Bridgwater, after Hoppner's portrait of Mrs. Berkeley Paget as Psyche. The plate is a delicate and skilful reproduction of a pretty picture, and the engraver's task must have been peculiarly difficult since the emptiness of Hoppner's modelling might escape notice in a small reproduction, but would require most careful management in a plate nearly 20 in.

high.

Among other catalogues received during the month we may notice that of the pictures, drawings, and etchings in the Mesdag Museum at the Hague, compiled by the well-known etcher, Mr. Ph. Zilcken; a special catalogue of books relating to Shakspeare from Ludwig Rosenthal of Munich, and two more from Karl Hiersemann of Leipzig, one covering the whole field of art from dictionaries to Japanese prints (No. 323), and the other devoted to porcelain, glass, and pottery (No. 324). An elaborate illustrated list of amateur photographic requisites issued by the London Stereoscopic Company may also be mentioned.

The Red Line Guide to the Victoria and Albert Museum (London, J. J. Kelliher and Co.) though issued in a form resembling a catalogue, embodies such an excellent idea that we think it might well have been produced in a smaller size and with a stiff cover, and have dealt with more than the main building. The critical notes, perhaps, do not go very far, but any handbook which helps the public to find its way through the mazes of our most important collection of objects d'art is welcome and distinctly cheap at sixpence.

SOOKS RECEIVED SO

STANHOPE A. FORBES, A.R.A., AND ELIZABETH STANHOPE FORBES, A.R.W.S. By Mrs. Lionel Birch. Cassell & Co. 5s. net.
ORIGINAL DRAWINGS OF THE DUTCH AND FLEMISH SCHOOLS.

Fart & Williams & Norgate. f1145.

La Peinturr Française au début du dix-hultième siècle, 1690-1721. By Pierre Marcel. Ancienne Maison Quantin, Paris, 7, Rue Saint Benoit.

THE NEW FOREST. By C. J. Cornish. Seeley & Co. 2s. net. GAINSBOROUGH. By Sir Walter Armstrong. Seeley & Co. 5s.

Songs of Ben Jonson. A selection from the plays, masques Songs of Den Jonson. A selection from the plays, masques, and poems, with the earliest known settings of certain numbers. The Eragny Press. f2 net. REMBRANDT. Parts 4, 5 and 6. William Heinemann. 2s. 6d. net. The Values of Old English Silver and Shepfield Plate.

By J. W. Caldicott, edited by J. Starkie Gardner, F.S.A.

Bemrose & Sons, Ltd. 42s. net. WHISTLER AND OTHERS. By Frederick Wedmore. Sir Isaac Fitman & Sons, Ltd. 6s. net.

ARCHAOLOGISCHEN ENTDECKUNGEN DES NEUNZEHNTEN JAHRHUNDERTS. By Adolf Michaelis. Verlag von E. A.

THE LANGHAM SERIES OF ART MONOGRAPHS-D. G. ROSSETTI. By H. W. Singer. A. Siegle. 1s. 6d. cloth; 2s. 6d. leather,

LANGUAM SIDIES OF ART MONOGRAPHS -GOVA. Richard Muther. A. Siegle. 1s. 6d. cloth; 2s. 6d. leather,

PORCELAIN OF ALL COUNTRIES. By R. L. Hobson. Constable

CHINESE ART. Vol. II. By S. W. Bushell, C.M.G., B.S.C., M.D. Board of Education, Victoria and Albert Museum, South Kensington, 28. 3d.

R.S.A. Duckworth & Co. 7s. 6d. net.

Die Galerien Europas. 200 Farbenreproduktionen. 25 hefte,

DIE CALERIEN EUROPAS. 200 FATDENTEPTOCURRIDORE, 25 nette, abnabue 75 m; einzelne hefte 4 m. Verlag von E. A. Seemann, Leipzig.

JAPANESE TRASURE TALES. By Tumasaku Tomita & G. Ambrose Lee. Yamanaka & Co. 108, net.

ELIZABETH AND HER GERMAN GARDEN. Illustrated by Simon

Harman Vedder. Macmillan & Co. 7s. 6d. net.
THE ROYAL COLLECTION OF PICTURES, WINDSOR CASTLE.
Vol. II. By Lionel Cust. William Heinemann. £10 10s.

MAGAZINES RECEIVED

La Rassegna Nazionale, Florence. Bulletin of the Pennsylvania Museum, Philadelphia. Polskie Museum. Zeszyt. I. Malarstwo-Rzeba-Przemys. Kraków Naktadem St. Zaro-wicza I Spoktki. Cena Zesz 2 k= 1 Rb. De Nederlandsche Spectator, The Hague. The Kokka, Tokyo. Onze Kunst, Spectator, The Hague. The Rokka, Tokyo. Ozer kunst, Amsterdam, Bulletin of the Detroit Museum of Art, Detroit. Die Kunst, Munich. Augusta Perusia, Perugia. The Craftsman, Syracuse and New York. The Quartely Review. The Edinburgh Review. The Monthly Review. The Fortnightly Review. The Contemporary Review. The National Review. The Nineteenth Century and After. The Rapid Review. The Review of Reviews. The Art Circular, 7d. post free

CATALOGUES, PROSPECTUS, ETC., RECEIVED

VENTE SARTI. Aes romains, Monnaies, Consulaires, Monnaies et Medaillons de l'Empire en argent et bronze, etc. G. Sangiorgi, Place Borghese, Rome.

VENDITA SARTI. Sculture in marmo e bronzo di Scavo Terre-cotte, etc. G. Sangiorgi, Rome.

KERAMIK GLASS. Katalog 324. Karl W. Hiersemann.
THE RED LINE GUIDE TO THE VICTORIA AND ALBERT MUSEUM,

THE RED LINE GUIDE TO THE VICTORIA AND ALBERT MUSEUM, SOUTH KENSINGTON, J. J. Kelibre & Co., Ltd. 6d. MESDAG MUSEUM. LAAN VAN Meerderwoort. The Hague. Prospectus: PORTRAITS RESSES DES XVIII & FX XIX SIGLES. By le Grand Duc Nicholas Mikhailowitch de Russie. Karl W. Hiersemann. Ten volumes. £6 per vol. THE DEFENGE OF THE REV. DR. THACKERAY, 'THE CLEARLOAN'. Printed for and published by the Rev. Dr. Thackeray, Fish and Eels Hotel, Hoddesdon, Herts.

[The list of Recent Art Publications is unavoidably held over owing to pressure on our space.]

ART AFFAIRS IN GERMANY

which for years have been one of the 'sights' of Berlin, located in the old Palais Redern, have moved, now that Schinkel's fine palace has been torn down, to the opposite side of the principal street of Berlin, the Unter

den Linden, where excellent new quarters have been erected for them by Messel, one of our best architects. Without imitating the character of the business houses on each side, Messel has managed not to clash with his surroundings; and although he was compelled to arrange for big plate-glass shop windows in the ground floor, he has succeeded in giving a distinguished air to his façade. The opening exhibition at the new house was one of wide scope, and many an important painter, both German and foreign, was represented by one or two works, a few by more. Schulte's has always been more or less of a catholic kind of place, and upon this occasion they seem to have wanted to prove again that no particular faction or school is to receive more attention than another. Historical and retrospective exhibitions are all the rage nowadays, and so, of course, there was a miniature one connected with this show. Three paintings by Guardi were perhaps the principal feature, fresh in two ways, firstly because of their colour scheme, and secondly because they came direct from a palazzo in Udine, where they had been hidden from all human eyes but those of the servants, almost ever since they were painted.

Among the recent acquisitions of German museums-which seem, by the way, to be adding to their stock at a rapid rate just now-a few seem especially worthy of note. Munich has just come into possession of a small male portrait by Frans Hals. It is in his late style, not quite as brilliant as some of his best, not quite as charming as some of his most conscientious work. At any rate, it is a well-known picture, which has hung for years as a loan exhibit in the Hague Gallery, and which all museum authorities have known for years to have been for sale. That nobody purchased it before now seems to indicate that the price, more than £4,000, which was demanded, was a pretty stiff one for such a picture. News has come at last in regard to the drawings, etc., by Menzel found in his studio at the time of his death, and we learn with mixed feelings that the collection in the National Gallery at Berlin is after all to be surfeited with these en bloc. Meanwhile it is gradually buying up all the remarkable canvases, especially the earlier ones of Menzel, the latest being The Building Lot, which was acquired for about £1,125 recently. The museum at Bremen has just bought Claude Monet's portrait of his wife, painted in 1866.

It is generally an amusing and always an interesting affair whenever the representatives of the country, its august and unsophisticated parliamentary body, deign to discuss art matters. Everywhere upon such occasions the members seem to rejoice in the opportunity of indulging, for once in a way, in talk which is of no practical importance and of little consequence, in which no serious issues are at stake, but during which private vagaries may be exploited for the edification of one's constituency. It is rare that anything sensible ever results, and Bavaria, of all countries, has just now turned this rare chance from being a possibility into a happy reality. The point at issue, indeed, was one which did not concern artistic theories so much as bread-and-butter considerations. The media of our painters, the products of our colourmen, were under consideration.

It is an established fact that the Renaissance artists could do things which we cannot, and that their working material-setting aside their workmanship-was of a solid and excellent character to which ours does not attain. The reason why our modern copies, even by the most talented adepts, cannot compete with the old originals, is surely because of the paint we use. If the difference is not apparent the moment the copy is finished it becomes so a very few years after. The vehicle of old times was certainly not that of our day, and if the Van Eycks were famous as oil painters, it was not the oil paint as we know it that they invented or made use of. Microchemical assays have proved this. Many students have perused the old recipe books with the hope of gleaning knowledge therefrom how to get at the 'secret' of old painters. The descriptions and general information are not precise and explicit enough to be of any use. There have been many attempts made to substitute something for our modern tube colours which should approach the old ideal more closely. Prof. Fleischer's 'Meister-farben der Renaissance' are the newest efforts of the kind, in which linseed oil is replaced by another vehicle. Perhaps we may never rediscover what our ancestors really used to make their work so solid and lasting, but what we might achieve is to look to it that our own material is at least as good as it might be. During the recent debate in the Bavarian House of Parliament the case of a young artist was discussed who went out into the country to paint landscape studies. When he took them up in the ensuing winter he discovered that his bright greens had turned grey. One of the smaller towns had ordered some mural paintings for its court-house. The painter was a famous one, but the town could not pay well, and for especial reasons he undertook to do the work, thinking he might economize, at least somewhat, by employing paint of not quite the most expensive quality. Within a couple of years these paintings were quite defaced, owing to the changes in the pigments. Such matters are serious to others besides artists, and thus it came about

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that the Bavarian Parliament looked into them. A gentleman by the name of Adolf W. Keim, who has for years directed attention to this state of affairs and pleaded for some sort of state supervision, has at last succeeded in getting his petition listened to. The government were authorized to set up a special establishment with twofold functions; to experiment and try to further rational ways and means of painting directly; secondly, to test from time to time the material offered for sale by the artist-colourmen, so that the artists themselves may be warned where to buy and what to shun.

H.W.S

ART IN AMERICA

MEDITED BY FRANK J. MATHER, JUNR.

THE CANESSA COLLECTION

NE of the chief claims of the

Metropolitan Museum to distinction is its enormous collection of Cypriote pottery of all periods. Apart from this col-lection, however, ancient ceralection, however, ancient cera-mic art is only scantily repre-Sented, and the acquisition of the 'Canessa Collection' of about 300 Greek and Roman vases will be welcomed by everyone as a step towards correcting this deficiency. This collection has not existed in its present form very long. It was brought together by the dealers, Messrs. A. and C. Canessa, of Paris and Naples, and was purchased by the Museum in January of this year. If the object was to have the collection both representative and of uniform good quality, it can readily be conceded that this object

The earliest vases are of 'Mycenaean' style, and go as far back as 1200 B.C. A typical example is a large cup with an octopus painted on the yellowish clay (cf. fig. 1). From this period onward we can trace the development of vase-painting by the specimens in this collection. The geometric period is represented by a few examples only, but we have twenty-two vases of Corinthian style, and some of these are of great interest. A plate (cf. fig. 2), with a dolphin decorating the interior, and a zone of animals on the outside, is remarkable both for its fine colouring and its spirited drawing. The figure of a lion attacking a bull is wonderfully life-like, and stands out in pleasing contrast to the tame and lifeless figures, produced almost mechanically, on so many Corinthian vases of the eighth and seventh centuries, B.C. Another plate of this style is decorated with an unusual subject—a corpse outstretched on a couch, and, hanging against the wall, a lyre, suggesting that the dead man was a poet (cf. fig. 3).

There are a few examples of other early styles, the so-called Corinthian black-figured, the early Attic black-figured, and one that may be of Chalcidian fabric. These bring us down to the middle of the sixth century B.C. Thereafter, for almost two centuries, Athens reigns supreme, and the other centres of ceramic art practically disappear. The Canessa Collection contains about 130 vases of the Attic black and red-figured techniques, and these form by far the most valuable part of the collection. They show us clearly, in unbroken succession, the rapid development and decline through which the art of vase-painting passed in Athens. We advance from vases with black figures on red ground, to the early red-figured style, with its bold but somewhat deficient drawing, and again to the finest period of Attic pottery, when the hand of the artist was skilled and trained to the utmost, until, finally, we come to the period when signs of decadence, careless drawing, and rich accessories make their appearance.

There are no examples of supreme importance, no works signed by the great masters, such as the Museum of Fine Arts in Boston has been so fortunate in acquiring. The single signed example is a kylix, which has as its only decoration the name of the 'minor artist' Xenocles inscribed on its body. Nevertheless, we can get from this collection a good idea of the high level of art reached in the average vase turned out at the Kerameikos at Athens. It was not only the great masters like Euphronios, Brygos, and Duris, who could produce a beautiful vase; the glory of Athens was that the second and third-rate artists, in fact the average workman, had both the eye and the skill to create a fine work of art.

One of the most graceful examples in the blackfigured style is an olpe with Apollo playing the lyre, surrounded by three female figures (cf. fig. 4). The charming arrangement of the drapery, the dainty gestures of the ladies, holding flowers in their long, slender fingers, have all the charm and fascination which archaic Greek art can exercise

A good example of the fine red-figured style is a tall amphora, with twisted handles and a beautiful The chief subject is a farewell scene black glaze. (cf. fig. 5). A departing warrior clasps the hand of an aged man, probably his father, and in their last look is a sadness that speaks of a long and weary absence. Behind the youth stands an attendant holding his master's helmet and shield, and on the other side is a woman holding up a phial, from which she is about to pour the customary libation.

The subject on two hydriae of exactly the same size, and evidently forming a pair, is Peleus pursuing Thetis (cf. fig. 6). The onward rush of the













youth and the shrinking attitude of the goddess are admirably expressed. In swing of line and in beauty of composition this scene stands out un-

surpassed.

On a hydria of somewhat later date is represented a subject of rare occurrence (cf. fig. 7). It is the myth of Poseidon and Amymone. Amymone, daughter of Danaus, king of Argos, was sent by her father to fetch water in a time of drought. On her way she fell asleep, and, on being surprised by a satyr, invoked Poseidon for help. Poseidon appeared, rescued the maiden, and showed her the wells of Lerna. In our picture Amymone is represented with her hydria, the satyr is just escaping, and Poseidon sits by with his trident. The drawing is extremely delicate and graceful. There is a certain ease of posture and soft fluidity of line which show that the reserve of the former period has already been relaxed. There is no sign of decadence yet, but we can well imagine that once on the path where restraint is removed, deterioration is bound to set in. And this we find actually the case in the next period, the late redfigured style, which we need not regret to have represented in this collection by only a few

specimens. Before passing on to other styles, mention must be made of some special types of vases which are of peculiar interest. Though the great bulk of the vases manufactured in Athens were exported to almost every part of the then-known world, there seem to have been some varieties for which the demand was confined to Attica and Greece. These are generally connected with some special Greek rite, and would therefore have no meaning to outsiders. The National Museum at Athens is the most representative in this department; but the Canessa Collection, fortunately, has some examples illustrating these types. Such are the white lekythoi, which were used only as offerings at tombs, and are therefore generally decorated with a scene of mourners meeting in front of a tombstone. Or again, the loutrophoros, an amphora with a wide, flaring mouth, used by Athenian maidens for fetching the water for the bridal bath from the spring Kallirhoe. A vase of similar shape was placed on the tomb of an affianced person who died unmarried. Some fragments belonging to such a loutrophoros will be pieced together, and by their help a vase will be built up of that shape. This, with the exception of a small loutrophoros in the Cesnola Collection, will be the only example of this shape in the Metropolitan

Museum.

After the water for the bridal bath had been carried in the loutrophoros it was poured into the lebes gamikos, or bridal bowl, an amphora on a high stand with four horizontal handles. There are two examples in our collection, but these are so extensively restored and repainted that they will not at present be exhibited.

The diminutive oinochoae, with scenes representing children at play, seem to have been favourite toys of Athenian children. They are valuable as affording us, so to speak, a peep into a Greek nursery. The subjects on some of the Canessa examples are a boy with a toy cart, a boy holding a vase (cf. fig. 8), and a child chasing a butterfly.

A shape which for a long time was misunderstood and interpreted as a roof-tile is the 'onos.' It is now certain that this implement was used by Greek women, while spinning, to pass the thread across. The shape is due to the fact that it was fitted on the knee. Our example is of the black-

figured style (cf. fig. 9).

Another vase connected with a special custom must be mentioned here. This is the Panathenaic amphora, which was filled with oil and used as a prize at the Panathenaic games. At these games congregated not only the whole of Greece, but men from Sicily and Italy and other parts of the world joined the ranks of competitors. For this reason, though connected with a purely Greek festival, Panathenaic amphorae have been found far away from the mother-country. The Canessa example (cf. fig. 10) must have served as a prize in a boxing contest, as is shown by the representation of such a scene on one side of the vase; the other side is occupied by the figure of Athena,

the deity presiding over the games.

When the supremacy of Athens came to an end, the art of vase-painting was transferred to the Greek colonies of Southern Italy, where it took fresh root and lasted throughout the fourth and third centuries B.C. The Canessa Collection is fairly rich in these products. There are several of Campanian fabric, one that may be Lucanian, and quite a number from Apulia. The subjects are those generally found on vases of this class. Mythological scenes are not frequent; it is the incidents of every-day life that now satisfy the popular taste. The only creature from the realm of fancy who retains his popularity is Eros. He is generally present in the scenes of 'lovers exchanging gifts '-so, at least, we must interpret representations of youths and maidens handing each other flowers and fruit and caskets, such as we find on several tall amphorae and the large Apulian plate (cf. fig. 11) of our collections. It seems too far-fetched an explanation for a simple subject to bring such a scene into relation with the Dionysiac mysteries.

The other subject most generally found on the large Apulian vases is the bringing of offerings to a tomb. The deceased is represented standing in a shrine, which is approached on both sides by friends bringing the customary donations.

As ceramic art was dying out, all manner of methods were adopted to revive it. When the art of painting had so deteriorated that it could no longer hold its own, attempts were made to cap-

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ture the popular fancy by introducing new devices; plastic figures in relief or in the round were attached to the vases, or the vase itself was modelled in the form of some animal or human being. In our collection we have two vases of large dimensions, belonging to the third century B.C., relying for their decoration exclusively on figurines of the Tanagra type, which were attached to their bodies.

In the series of vases modelled to represent certain shapes we have some amusing instances, such as a little negro boy fallen asleep against a large amphora and a pigmy dragging a dead crane by the neck.

Another series is formed by the vases of black ware made from moulds; the most interesting among these are the 'Calenian bowls,' so called

because manufactured at Cales.

In addition to the above-named vases, which are all of Greek manufacture, the collection comprises some of Etruscan and some of Roman make. Among the Etruscan examples we have two amphorae and two cups of the well-known black bucchero ware of the seventh century B.C.; also some painted vases of the sixth century, clumsy imitations of the black-figured style.

Of Roman fabric we have about half a dozen terra-cotta lamps of different shapes, dating from early imperial times. One of them is a New Year's lamp, bearing the inscription: ANNVM NOVVM FAVSTYM FELICEM MIHI (A prosperous and happy New Year to me!)—it must have served as

a New Year's gift.

Besides the lamps, there is a series of bowls, likewise of Roman make. At first sight we should call them of Arretine fabric. But though of Arretine style—they are made from moulds and have the same brownish-red colouring—they are not of Arretine fabric. If we remember the fine examples in the Boston Museum, with their sharp, almost metallic outlines, we must admit at once that the specimens in the Canessa Collection are a later imitation of this same style.

It is hoped that this short survey will give some as the character of this collection. For its size it is certainly very representative, and though it does not fill all the gaps we should like to see filled in the Metropolitan Museum, we cannot but feel encouraged to believe that in time the collection of Greek vases at this museum will become

more and more complete.

GISELA M. A. RICHTER.

It appears that the San Francisco earthquake granter loss of fine books and rare bibliographical collections than of objects of art. The only private collection of importance was that of Mr. George Crocker, of which the pictures, including Millet's much-discussed Man with a Hoe, were saved. The Mark Hopkins Art Institute suffered almost complete destruction of its build-

ing. The collections were of minor importance, being chiefly interesting for the work of artists born or resident in California. The list includes Picknell, Julian Rix, and William Keith. Before the fire reached the building a large portion of the contents of the galleries was removed, but the loss must be considerable.

In the neighbouring city of Palo Alto, the Art Museum of the Leland Stanford Junior University was badly wrecked. It contained the Cesñola collection of 5,000 pieces of glass and pottery, Greek and Roman; the Ilseda collection of Japanese bronzes, lacquers, and paintings; besides exhibits of an ethnological sort-Korean, Egyptian, and Polynesian. A strong sentimental interest attaches to the group of twenty-four old paintings which formerly hung in the Spanish Missions of California. Since the shattered University buildings were spared the fire, there may be some salvage of the museum collections, though probably of a merely fractional sort. This gallery was of recent foundation, and no complete critical survey of its contents had been made.

Acquisitions of importance are so rapidly made by the Metropolitan Museum that they can be recorded only in part. Since our last notice, Mr. Fry has exhibited two water colours by William Blake, the well-known Creation of Eve and the Flight into Egypt, formerly in Lord Houghton's collection. At the opening of the new composite gallery, which will be discussed later, a first view was given of the following pictures, amongst others: Puvis de Chavannes, The Shepherd's Song, a repetition of part of the Vision Antique at Lyons; Jan Steen, The Cook, a large example of distinguished quality, from the Baron Van Loo collection; Van Goyen, View of Rhenen; Guardi, The Rialto Bridge; Giambono, an admirable little Pietà; Murillo, St. John the Evangelist, an imposing example from the Leigh Court collection; also the capital portraits by Maes, Lotto, and Goya, which were reproduced in the last Burlington. Several recent accessions in the American field are to be noted. Through Mr. Hearn's generosity the museum has made a selection from his collection of paintings by living American artists. Thus excellent canvases by Winslow Homer, Abbott Thayer, Alden Weir, Henry W. Ranger, and George H. Bogert and others have been added to the still scanty American representation. Many will regret that the museum concerns itself with contemporary painting. A separate organization after the model of the Luxembourg or the Tate, in which modern work may be tested before it is breveted to permanent museum honours, is certainly the idea. But such delays seem equally distasteful to all our artists and most of our gallery directors. An important picture by the late Theodore









Robinson, possibly the ablest of our pointillistes, has been given to the museum by Mr. William T. Evans. It is hung with appropriate prominence. A welcome addition to the pictures of the early American school is Ralph Earl's Portrait of Lady Williams and her Child, which, before cleaning had revealed the signature, passed for a Gainsborough. Earl was born in Leicester, Mass... in 1751. Of his training nothing is known, except that at an early age he had a considerable practice in portraits and miniatures, designed revolutionary battle prints of the broad-sheet order, and by 1783 was a pupil of the generous West in London. A contributor to the Royal Academies of 1783-4-5, Earl returned to America in 1786, enjoyed distinguished patronage, but died in 1801 in the poverty to which intemperance had reduced him. As a landscape painter-he did a Niagara that won fame in its day—he was a precursor of the Hudson River School. Thomas Sully's portrait of Mrs. Matthews is one of the most charming products of his facile but superficial talent, and a most desirable acquisition. Both these portraits were purchased from Mr. Louis Ehrich, who has given the museum a handsome decorative composition by Carlo Cagliari. Mr. Edward Robinson is in search of early Copleys, to fill the most noticeable gap in the collections, but apparently nothing of the right quality has turned up at the right price. Here is distinctly an opportunity for a donor of colonial tastes and a modern bank account.

Seven bronze reliefs by the late Olin Warner, representing Indian chiefs of the North-West, have been added to the collections by gift of Mr. and Mrs. Frederick S. Wait. These medallions are Warner's best work in portraiture. The heads have also an uncommon interest as perpetuating splendid types that advancing civilization has utterly destroyed.

Three years ago Mrs. F. F. Thompson gave to the museum seventeen ancient marbles from the Giustiniani collection in Rome. These statues had been considerably restored in the seventeenth century. Necessary repairs have delayed their installation until now. They are, with one or two exceptions, of Roman date, and only of average quality. One draped figure of a goddess, which is shown freed from former disfiguring restorations, is, in Mr. Edward Robinson's opinion, Greek, and of the fourth century. In the dignity of the pose and the fall of the drapery it has the accent of greater works. Next in interest, perhaps, is a Roman portrait of a nude athlete which is distinctly of Polykleitan type. The collection is valuable chiefly because it teaches the numerous untravelled visitors to the cast rooms the look and charm of old stone-cutting and of weathered marble.

Mr. Roger E. Fry, before sailing for a summer in Europe, rounded out his extraordinary début as an American curator, by opening a special gallery of forty pictures selected from all available collections of the museum. To enrich this temporary salon carré Mr. H. G. Frick lent the superb portrait of Aretino, by Titian, from the Chigi Palace; Mr. J. P. Morgan, a Wilson landscape of noble quality. To indicate the nature of Mr. Fry's anthology, a few titles must suffice. From the Marquand collection came Van Dyck's Duke of Richmond; Frans Hals's Hille Bobbe, and Portrait of a Woman; Turner's Saltash; Vermeer's Young Woman at a Window; and a male portrait by Torbido, formerly ascribed to Moroni. The older general collections furnished Greco's Adoration of the Shepherds; Rubens's Holy Family with St. Francis; Manet's Boy with a Sword; Sebastiano del Piombo's Columbus; two remarkable cassone fronts, The Primitive Age of Man, by Piero di Cosimo, and Gilbert Stuart's Mrs. Anthony—the only American picture chosen, and probably the only one that would surely have endured the comparison of the others. Mr. Fry's own purchases were represented by examples of Goya, Steen, Maes, Mierevelt, Watts, Van Goyen, Murillo, Guardi, and the Mâitre de Flémalle. The store-room gave up for the occasion a fine Crucifixion of the early Leyden School. These pictures and others are harmoniously arranged in a room hung in burlaps painted a warm terracotta. The twelve decorative ideal heads by Bramantino are happily used to adorn the space above the four doors. This delightful gallery is an earnest of what may be expected of Mr. Fry in the wise purchase, handsome arrangement, and accurate cataloguing of paintings. It fully justifies the trustees in their choice of a man.

The thirteenth annual report of the Boston Museum of Fine Arts shows several changes in the staff. Mr. J. Randolph Coolidge, jun., becomes temporary director in place of Mr. Edward Robinson, resigned. Mr. M. S. Pritchard, formerly assistant director, is transferred to the bursarship. Mr. Okakura-Kakuzo, who has been serving the museum in an informal capacity for two years or more, has been appointed Permanent Adviser to the Department of Chinese and Japanese Art. The trustees have revised the by-laws in the direction of centralizing control in a single committee of nine. The intention is to secure to the director greater powers in general administration, and to the curators greater independence as regards their own departments and a larger advisory capacity concerning the general policy of the museum. Such delegation of management to professionals by governing boards, which usually consist of laymen, is the order of the day. Much the same change is going on at the Metropolitan

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Museum as a natural result of confidence in an

expert staff.

Sketch plans for the new building on the Fenway have been adopted by the Boston Trustees, and it is hoped to begin work during the present year. Since the Copley Square site must be vacated in June, 1909, about three years remain for construction and for moving the collectionsan interval ample, yet not excessive, considering the chronic disorder prevailing in the builders' craft. The new building will represent a policy of great promise, though as yet untried. public portions of the new museum will be so many anthologies, selections of the finest objects belonging to each department. The remainder of the collections will be compactly exhibited, primarily for the use of students, though readily accessible to all interested persons. The pros and cons of the 'Boston idea' have been discussed editorially in the April number of this magazine; the best argument for the innovation will, in the opinion of the present writer, be the new museum itself.

Through private subscription twelve important pieces of ancient Japanese sculpture have been bought. A bronze Kwannon, of the Nara school (early eighth century), and a wood Bishamon, of the Heian school (ninth century) are the oldest and most important acquisitions. The more delicate sculpture of the Fujiwara period (900-1200) is represented by five pieces; as many exemplify the more ornate manner of Kamakura and Ashikaga. Besides the Buddhist images, Mr. Okakura purchased from the same fund several old paintings, including extraordinary examples of Baen and Josetsu. This new acquisition of hieratic sculpture still further emphasizes Boston's supremacy in all Japanese matters. The department has been further strengthened through Dr. Denman W. Ross's generous gift of all the collections formerly loaned by him to the museum. This donation includes eighteen hundred Japanese prints in unusual condition, one hundred Chinese, Thibetan, and Japanese paintings, and numerous Eastern bronzes, sword-guards, and wood-carvings. Dr. Ross's catholicity of taste may be guessed from such names as Champaigne, Monet, Tiepolo, and Turner (as water colourist), as mere incidental items of this splendid gift.

In order to secure the best results in the new building the Boston Art Museum has for two years studied the problem of lighting in an experimental gallery erected on the new site. This building was 40 feet long by 34 feet wide; the floor was adjustable, and walls and ceiling arranged to per-

mit easy trial of rooms of many dimensions under varying conditions of top and side light. Observation of paintings, prints, and statuary in the various settings was supplemented by photometric records. The results are embodied in a highly technical report edited by W. R. McCornack. This document should be studied by every collector planning a gallery, and should be in the files of every architect who has any prospect of such a commission. In brief the report shows that the prevailing errors are too high and narrow a ceiling aperture, and too narrow and deep a form for small side-lighted rooms. These results hold naturally only for latitudes approximating that of Boston. There is no form of construction more heedlessly and ignorantly undertaken among us than that of art galleries. This summer, for example, the Metropolitan Museum will replace with glass much of the vaulting of the Fifth Avenue entrance. Consultation of the Boston report will in the future save many building committees and architects from this expensive form of blundering.

John La Farge, doyen of American mural painters, has finished four important compositions for the Baltimore Court House. The subjects are four lawgivers: Confucius with Two Disciples, Numa in idvllic companionship with Egeria, Lycurgus in consultation with the Delphic, Mahomet attended by his Two Sons and Cherubs of Islam. The figures are of heroic size, and are to fill the four spandrels of a domed room. In general Mr. La Farge has solved the problem of composition in the spandrel form by disregarding it. The unconventionality of the arrangements is remarkable and usually pleasing. The decorative formula is also novelthough a revival of Raphael's mode in the Loggie. Against flat gold skies, which echo the vivid yellow marble of the architectural setting, the figures, landscapes, and architecture are set with frank realism. The effect is admirable, though calculated to offend those who hold the purist view of mural quality. But the old gospel of flatness, of which Puvis was the prophet, already seems quite as old-fashioned as impressionism itself. Possibly the finest of Mr. La Farge's panels is the Lycurgus, which presents a more classical arrangement, firmer drawing, and more consistently harmonious colour than the others; but the Numa and Confucius are charming and possibly more deeply informed with their creator's delightful idiosyncrasies. With all the decoration in progress very little seems comparable in sincerity, significance, and personal quality with La Farge's













S EDITORIAL ARTICLE S

SIR CHARLES TENNANT: A SUGGESTION



quiring pictures of the English School before the school was fashionable, and by constantly exchanging his specimens for better ones succeeded at last in making a small gallery of masterpieces, including what is, perhaps, the finest picture that Reynolds ever painted—*Lady Diana Crosbie*. We trust that this marvellous work at least will never be lost to England, even if Constable's *Waterloo Bridge*, the exquisite landscape by Gainsborough, and Hoppner's *Sisters*, ultimately pass to New York or Berlin.

Sir Charles Tennant's death, however, does more than remove a familiar figure in the art world. It leaves a vacancy in the list of the trustees of the National Gallery, which in these critical times ought to be filled quite adequately. During the last few years the trustees have had an increasing burden of work and responsibility thrust upon them. At present, then, critical knowledge and experience would be more useful qualities in a new trustee than wealth or high rank, and the Government might do worse than appoint one of the eminent scholars whose names have been prominently mentioned in connexion

with the directorship. It has also been suggested that the number of trustees should be increased from eight to twelve. The suggestion is one which the Government ought to consider. The increase would certainly make it easier to get a proper quorum for each meeting, and would provide an admirable opportunity for bringing the trustees and the National Art Collections Fund together. If two or three of the ablest working members of the fund were made trustees, our National art institutions would at last be able to face foreign competition with a united front; an ideal which is worth a little thought and a little effort.

We trust that the Government will discuss this aspect of the case, even if they fill Sir Charles Tennant's place at once, and we do so more confidently from the judgement shown in appointing Mr. D. S. MacColl to the vacancy at the Tate Gallery. The best proof that the Government has acted without fear or favour in this matter is the surprise (natural enough, perhaps, in England) expressed at the appointment of someone who has not spent all his life in licking other men's boots. Indeed, Sir Charles Holroyd could have no more helpful colleague, and if the hands of the trustees are strengthened in some such ways as those indicated, the critics of the National Gallery will have little left to grumble about.

A PORTRAIT BY NORTHCOTE BY C. J. HOLMES

OREIGN GALLERIES appear to find great difficulty in acquiring representative examples of the English School of Painting, and with good reason. The more closely we study English pictures the more we are compelled to recognize that

our tradition is hardly a tradition at all in the accepted sense of the word. Our artists have never had any common foundation of technical practice to serve as the ground-plan for the edifice of personality. Instead, almost every Englishman of note has gone his own way from the first, taking such hints from others as chanced to suit

A Portrait by Northcote

the wants of the moment, and pressing Italians or Netherlanders or French or English into his service quite impartially, until the method of work which most exactly fulfilled his personal requirements grew into being. This habit of experiment in many cases persisted long after the period of studentship, and at an age when Continental painters have finally settled the system on which their life's work will be done we constantly find Englishmen making essays in the manner of other people. Again, the men of the second rank are often so gifted that their experiments in the style of a greater man will catch so much of the charm and skill of their model as to be confused with his genuine work.

Our art is thus more fruitful in attractive hybrids than the art of any other country in the world, and to understand any single English master compels a tolerable acquaintance not only with his contemporaries, but with his forerunners and his followers.

A striking instance of this national peculiarity is afforded by the Ladies of the Bulwer Family, reproduced by permission of Messrs. Agnew. The pose of the seated figure, the delicate terra-cotta red of the dress, coupled with the thin, unbroken liquid pigment and the sharp edges of the folds, all combine to suggest Romney. On a close examination the modelling of the older girl's head, certain tricks in drawing the features. and the exquisite lavender grey sleeve on the right suggest Reynolds, though the pigment is less 'fat' and the execution less daringly scientific than his, while the foreshortening of the left hand is a difficulty he would have shirked with his usual easy grace. This excellent passage proves that the portrait was painted by a completely equipped technician, and a second glance shows that while the costume of the elder girl belongs to the time of Reynolds and Romney that of the younger is a generation later, while the treatment of her head and the heaviness of the shadows make us think of Northcote and Opie. Opie, as the last Winter Exhibition at Burlington House proved, could at times rival Romney in the freshness and spirit of his female portraits, but his work in every style has a certain fullness of impasto which is wholly absent from our picture.

Thus Northcote alone remains, and if we suppose for a moment that he was thinking of Romney when he painted the picture all our difficulties are removed. The thin liquid pigment is his, indeed it is one of the chief points by which his copies from Reynolds can be distinguished from original works. The influence of Reynolds explains itself as that of a fluent master upon a careful, admiring pupil, while in the girl's face, with its pink and white complexion, the dark shadow under the eye, and the profile seen sharp against the background we have peculiarities that can be matched in other works by Northcote.

To Northcote then the picture may be definitely ascribed, and the ascription makes one regret that this accomplished pupil of Reynolds followed his master's precepts so literally as to spend upon large historical compositions years which might have been devoted more profitably both for himself and the future to the humbler art of portraiture. He was not a man of commanding genius, yet in an age when Hoppner is made an idol of the picture market, to neglect a painterlike Northcote is to neglect a divinity whose day of popular favour is already overdue.

THE TATE GALLERY-A CORRECTION

In commenting last month upon the appointment, then imminent, to the keepership of the Tate Gallery, we alluded to a rumour that one of the candidates for the post, a writer, had been put up by the Royal Academy, whose disposal of the Chantrey Fund would have made any nominee of that body an undesirable one. We find that this report was without foundation, and that the candidate in question was entirely independent of the Academy or its members. It is only just to the candidate to make this clear.



LADIES OF THE BULWER FAMILY; BY 'AMI'S N (1) (1) (X 1)) POSSESSION OF MESSES, THOS, AGNEW AND SONS,



'MODERN PAINTERS' IN 1906

THE BERNHARD SICKERT

N the midst of the criticism of individual painters and schools which we are to expect at this season, there is naturally little attempt to obtain any general grasp of the whole subject or to ascertain by comparison with the past our position in art. It may seem presumptuous in the course of a single article to attempt such a review as was made by one of the greatest thinkers and writers in the space of five large volumes and during a period of twenty years.

Two main reasons, nevertheless, may be given for thinking such an attempt not entirely idle and impertinent-first, the enormous revolution that has taken place in the ideals and achievement of painters since Ruskin finished 'Modern Painters,' a revolution that can be broadly summarized even in a short space, and secondly that by very reason of its enormous dimensions 'Modern Painters' is not a satisfactory work. Ruskin's pathetic confession, 'It seems to me, and seemed always probable, that I might have done much more good in some other way,' is one which should not be quoted with a sneer, as by Whistler, although many critics might agree with it. To me, however, there is so much that is illuminating, there are such flashes of insight, such powers of analysis, that I am no longer irritated by his hysterical pathos, his purple passages, usually quite beside the point, and his way of ransacking all arguments to drive his point home with shameless advocacy.

Let us compare with the art of fifty years ago, first the type of subject which is selected, and secondly the workmanship of theexecution. As regards subject, the range is enormously widened, 'from a crucifixion to a dish of lights,' yet we are struck with the fact that the one type of subject which among landscape painters appears to have been preponderant, is now almost climi-

nated. In the third book of 'Modern Painters,' Ruskin supposes a Greek or a mediaeval knight to be confronted with the works of Prout, Copley Fielding, Clarkson Stanfield, and Turner, and his astonishment at their interest in blue mountains, clear lakes, or ruined castles or cathedrals. 'Nobody ever cared about blue mountains before or tried to paint the broken stones of old walls.'

Now, although the field has been so extended, this class of the 'picturesque' is practically extinct. Who paints the scenery of Switzerland, the Rhine, or the Italian lakes now? Of course none but amateurs, like the late Hercules Brabazon. The professionalis extremely anxious not to be taken for an amateur, and the only way he knows of avoiding that dreadful misunderstanding is to eschew with morbid care any subject which might possibly please the normal man, 'the Philistine'! If we were to translate the word 'amateur' into 'lover,' we should be in a better position to appreciate such lovely work as Brabazon's, for a lover he was, and the most ardent, of the beautiful. Those who depreciated him because he was an 'amateur' must have some cryptic standard by which a picture is to be judged, involving some function in which the sense of vision has no part. It is not sufficient, apparently, that a picture should present a beautiful interpretation of a beautiful thing; indeed it would appear from a vast quantity of the canvases which crowd the Salons that beauty either of subject or treatment is reprehensible. It is true that beauty of subject is not usually taboo at the Academy, but on the other hand a beautiful or even amiable treatment is less apparent there than anywhere.

The decadence is attributable to the divorce between art and life, which is not by any means wholly the fault of the artist. He, poor fellow, goaded by indifference and contumely, proudly declares that

'Modern Painters' in 1906

he only works to please himself and his fellows, his device being 'Art for art's sake.' But the Nemesis of this attitude is sure, since it appears to lead not to his endeavouring to please himself, but to displease others, the enemy, the bourgeois, the Academician. This shows a preoccupation with the feelings of the bourgeois not a whit less philistine than the pot-boiling painter's, and distinctly churlish. The excuse for the intransigeant and the rebel is that beauty is achieved not in the subject but in the handling, the treatment; but what we have to complain of chiefly is, curiously

enough, just that very thing.

Among the 1,734 oils at the Société des Artistes Français, and the 1,244 at the Beaux-Arts, there are perhaps six which might have been accepted fifty years ago as being of the highest standard of workmanship. It is true that these few are immeasurably superior to any English work of this year. The rebel would, I suppose, shrug his shoulders at Joseph Bail, who dares to paint pretty Breton girls in a boulangerie, with a sweetness and refinement of light and colour worthy of Pieter de Hoogh. It seems the dealers are taking him up, which is a condemnation in the eyes of the rebel. A masterpiece by M. Barthold, La rieuse, a jolly old peasant holding a cock under her arm, is old-fashioned if Rembrandt is oldfashioned. Yet it avoids the pitfall of being a pastiche of Rembrandt, a trick far too common here.

What is delightful about the best French artists is that they are not afraid of taking a humorous subject, and that their art gains thereby, as of course it did in the time of Jan Steen and Ostade. J. F. Simons's comic old woman being pulled different ways by two red cows is the sort of subject that would be left to Burton Barber and the Christmas number in England, our high-sniffing Pharisees lifting their skirts to avoid contamination from

it, yet here it is handled by a brush worthy of Courbet or Millet.

A. Vollon has a beautiful picture of a beautiful peasant, La Rose de Pont l'Abbé. I find, after all, that these pictures are all at the Old Salon, the New being almost given up to the sprawlings and wallowings

of the Vibrists and Pointillists.

I am thankful to say that this movement, an ugly heresy from the beginning, has now been taken up abroad and here by all the duffers and dullards, for when the notion of painting in spots is formulated and regulated it becomes such a thing of terror that no man of any pretensions to taste can put up with it. Boutet de Monvel, who is chiefly known here for his charming children's books, has quite stupefied his art with these exasperating spots. But the culmination of stupidity is in the vast decorations and studies of Henri Martin. On the small scale of the studies the spots are the size of one of the letters of this type, on the vast decorations they are about the size of a shilling, and they are so equal that they might have been turned by a machine. There are countless variations of this clumsiness, radiating streaks, horizontal bars, parallel blocks, slimy smears, patches that imitate mosaic, as in the lumpish decorations of Ménard; wriggling worms as in Moreau-Nelaton; ribands, tassels, and festoons of pigment, as in Chabas. Morrice, who has done some beautiful work, now inserts into his skies random zigzags of blue and yellow, confetti that hurtle through the air, and are confounded with the snow which falls, at least I suppose the white spots are snow, and the red and blue are merely in accordance with the formula.

A few painters whose method is allied to this preposterous system are yet so delicate and true in their handling of it that they are to be treated with respect. Le Sidaner is one of these, and it is worth

while to analyse his work and compare it with his English predecessor in Venice, Turner. Le Sidaner is a capital exponent of what we may call the scientific school. headed by Claude Monet. His Venetian palaces in twilight are built up by an infinite number of small strokes, faithfully following every gradation of colour, in positive mixtures. If the artist is determined to record every nuance of tint as it happened to be at a certain moment, that of course is the only way to do it. Any general plan of the building, any preparation in monochrome or dead colouring, would be useless, since the colour would obliterate them. But work of any delicacy or finish (and Le Sidaner's delicacy is marvellous) can thus only be achieved by a style that is infinitely little, the nibbling of a mouse, the nest-building of a caddisworm.

Now, Turner suggested the infinity of nature by infinite gradations of tone, the colour being still, even to the last, traditional in its limitations. Gradations of tone can be expressed to the utmost limit of delicacy whilst retaining a large style—I would instance the recently discovered Rocky Bay at the Tate Gallery—but gradations of colour can only be stated by an infinite number of separate touches.

No doubt Le Sidaner's palaces are scientifically truer than Turner's, but at the sacrifice of all life, since there is never a human being to animate his gloomy can-Turner states his theme, and proceeds with variations and embroideries; Le Sidaner and all the modern schools begin with the variations, and only obtain the theme, if at all, by their infinite number. Le Sidaner does at least obtain values, whereas it is curious that, with all the modern jargon about values, the great majority of pictures in the Salons and the Academy are entirely innocent of any attempt for them. One would like to know by what quality the spectator is in-

'Modern Painters' in 1906

tended to be interested in most of these productions. Their undeniable ability is

not a quality, but a pledge.

The subject of course is not the point, beautiful handling of the material is not the point, finish is not the point, tone is not the point, imagination is not the point. The only raison d'être I can find is the truthful colour which is usually to be found. Take La Servante by Saglio at the Beaux - Arts, one of the ablest pieces there, and suppose a small cross-examination on it.

'What was the subject of this picture, please?'

'A servant girl standing in a room.'

'Was she pretty?'
'I could not say.'

'Ah! then her face was turned away?'
'Not at all; it was in profile, but I could not make out any features.'

'Was she young?'

'She held herself like a young woman.'

'What was she doing?'

'I am not sure, but she held something in her left hand which might have been a feather duster, and I think she was standing near the mantelpiece with a mirror, but I could not swear to this.'

'How do you know she was a servant?'

'Because of the title, and also the white apron she had on.'

'Can you remember any other particu-

lars?'

'Yes; I distinctly remember a redcushioned chair on the left, but the most noticeable thing in the picture was the extremely harsh and ugly pigment.'

Now, can anyone possibly be interested in a glimpse of a servant-girl so instantaneous that the features cannot be made out, who is standing in the corner of a room employed in doing something equally indistinguishable?

The painter Morelli, when people bothered him to describe a colour which was nondescript, would answer, 'What colour?

'Modern Painters' in 1906

Oh, the colour of a dog that is running away.' ('Un cane che chiappa.')

At the Beaux-Arts many of the subjects seem to be running away, colour and drawing being equally nondescript. What wonder that the spectator runs away too? The instantaneous glimpse of the artist is adequately rewarded by the instantaneous

glimpse of the spectator.

If we turn from the French to the English exhibitions the divergence is most marked. Some twenty years ago there was a wave of French influence which threatened to overwhelm us, to be traced especially in the productions of Newlyn and St. Ives. At present this influence is much less prominent, and is associated with others. Realism has never really obtained a hold on the English mind, and we may call this evasion of the problem hypocritical or romantic according to our predilections.

Whatever we choose to call it, I think we can trace two distinct currents: the one, the academic, which attempts to treat realistically past events with all the wealth of costume and accessories which is now obtainable; and the other, the archaistic or eclectic, which is of more recent growth, and includes most of the younger men of talent—Mr. John, Mr. Conder, Mr. Ricketts, Mr. Shannon, Mr. Strang, and

others.

One of the wisest of Ruskin's sayings is that in the first volume: 'All classicality, all middle-age patent-reviving, is utterly vain and absurd; if we are to do anything great, good, awful, religious, it must be got out of our own little island and out of these very times, railroads and all.' In this view we should have to admit that French painting, being on the whole frankly contemporary, has at least the merit of being characteristic and of documentary value, if of no other. If it is bad

it is the best we deserve, whereas the academic reconstruction of past ages and the eclectic reconstruction of past ages and the eclectic reconstruction of past visions is misleading, as it gives no insight into our pursuits and our appearance at present in the year 1906. If these are not worthy to be recorded, so much the worse for us. Art is the most sensitive and accurate reflection of society that there is, and we must admit with Ruskin that only a debased and decadent art can be expected from a debased and decadent society.

In the German and Austrian exhibitions that are now held in London, amidst much that is simply perverse and preposterous, the bogies of 'l'art nouveau,' the magenta trees of Ruszczyc (but what can you expect from a name like that?), the bad imitators of the inflated Böcklin, there is a feeling of youth and energy which is not

without charm and interest.

But the finest work is, as usual, not at all daring and experimental, and it is to be hoped that the sober art of Menzel and Lenbach will not be entirely neglected for the impasse of Pointillism or Symbolism.

On reviewing the art of the year it must be evident that the lack of continuity and coherence, the diversity of aims and achievements, the violent oscillations of the pendulum which make the gospel of last year into the 'vieux jeu' of this, are symptoms not of healthy activity but of disease. It is surely a disquieting symptom that one year should produce pictures so radically opposed as Mr. Ricketts's Parable of the Labourers in the Vineyard, Sir Laurence Alma Tadema's Ask Me No More, the Chasseur Nocturne of Milcendeau, and the Faun and Nymph of Max Kuschel. These artists are of different nationalities it is true, but for all that they show in common they might as well be denizens of different stars.





7 SM FOREIGN IS TO SEED FAILS . SIGNED SHE CENTURY



DOWN THE THE NAME CLASSERY

THE OPPENHEIM COLLECTION AT SOUTH KENSINGTON MUSEUM



HERE are certain periods in the history of art, as in the history of nations, when the clear progress of evolution seems arrested, when the forces at work appear no longer to ad-

vance in a clear and definite course, but are scattered and confused by a host of clashing influences. To ourselves the most fascinating of these periods is that known as the Middle Ages, when North and South, East and West, mixed and crystallized at last into the definite and—as such things go—stable

compound that we call Europe.

The products of these times of transition are rarely or never of supreme aesthetic value. In that respect more peaceful ages have the advantage, and the custom of collectors to begin by amassing attractive examples of the ripe and mature epochs is in reality quite natural and defensible. It is the custom to laugh at the modern millionaire because he wants pictures of handsome people—especially women—by well-known masters, and is ready to write huge cheques for them, while he neglects countless things which are really as good or better, because their attractions are less obvious and immediate. Such criticism is unreasonable. It is through the eye that the Fine Arts appeal to even the most intellectual of us, and in trusting to his eye rather than to some less direct standard of appreciation the millionaire is proceeding on entirely right and natural lines. Thus, if a Chicago canned-meat king were to start collecting with a passion for the Sienese primitives, far from applauding his insight we should question his sanity.

When, however, the collector has once started on his career he finds after a time that his ambitions after. The possession of fine things leads naturally to a wish to find out something about them, to analyse the sources from which their charm is

derived, to view them in their historical perspective, and to give them perhaps their perfect value, by setting them between the imperfect art that went before them and the decadent art that came after them. The process is entirely natural, and here and there we see examples of it in quarters where progress might be least expected, as in the case of provincial galleries which are beginning to discover that their soul is not satisfied with selections from the Royal Academy, and that some sort of historical sequence and coherence in their collections is a desirable thing to work for.

The acquisition by Mr. Pierpont Morgan from M. J. Seligmann of the objects of art that belonged to Baron Albert Oppenheim is thus something more than the mere addition of more magnificent things to a collection already of the first importance.

Baron Oppenheim's collection has long been famous, and those who remember the exhibition of Flemish primitives at Bruges will recall the treasures of painting which he exhibited there. Yet, although the early painting of the Netherlands was so strongly represented, it is scarcely more important than the assemblage of works by the later and better known masters of the same school that Baron Oppenheim amassed. His collection of objects of art of various kinds was formed on a scale of equal comprehensiveness and of equal importance, as the sumptuous catalogue produced a few years ago with the help of the late M. Emile Molinier eloquently testified.

Within the space now available it would be absurd to try and give anything like a complete account of the collection, but a short notice of the principal phases of art which it represents, illustrated by specimens which have been at least less frequently reproduced than some of the most famous objects, may nevertheless be of interest.

The Oppenheim Collection at South Kensington

It is with one of these famous things, namely, the seventh-century reliquary for a piece of the true Cross, that any historical study of the collection must begin. Yet we cannot here discuss this superb example of Byzantine art at any length. As a document on the vexed question of the sources of mediaeval design it is a thing almost comparable to the objects at Monza in St. Mark's at Venice, in Sant' Ambrogio at Milan, and the so-called 'Treasures' of Petrossa and Wittislingen-an important link in the chain which binds North and West to South and East. For this enamel even the most rabid advocate of a Scandinavian art nucleus could hardly refuse to admit an Oriental origin, but in the ivory book-cover of the ninth century (Fig. 1) 1 (the earliest of a series of noble ivories) the Northern influence distinctly predominates. In the clinging Hellenistic draperies, in the treatment of the features, in the palmated columns, the foliated patterns on and above the arch, and in the peacocks in the spandrels, as well as in the method in which the ivory is employed, we must recognize the survival of the art which carved the famous archiepiscopal throne at Ravenna. But the strong curve of the arch and the squat proportions of the piece speak as definitely of a Northern influence as does the sturdy, mail-clad figure seated like some stalwart Lombard prince, gripping the cross in its right hand as though it were as much weapon as sceptre or symbol, and in the left bearing the distaff and spindle like a northern goddess. Coupled with the absence of the infant Christ these peculiarities make one inclined to ask whether it is indeed the Madonna who is represented?

In the Franco-Arab candlestick of silvergilt and rock crystal of the eleventh (or, according to some authorities, twelfth) century (Fig. 2) 2 we meet with a new set of

From the Spitzer collection, reproduced on Plate I, p. 226.
 Flate II, p. 229.

factors in combination. The triangular base is sustained by three figures of lions, and on its faces are cut three subjectsthe Annunciation, the Visitation, and the Presentation in the Temple—in an architectural setting flanked with conventional foliage. All these are wholly Byzantine in style, but the carving of the rock crystal in the centre of the stem is Arab work of the eleventh century. The circular sconce is ornamented below with palm leaves in cast metal and engraved foliage, once more distinctly Byzantine, while the piece as a whole has a massive grandeur that shows the spirit inspiring it to be northern. These two pieces, in short, bear the same relation to pure Byzantine work that the buckles hammered by northern smiths do to the delicate Oriental originals that are frequently dug from the same grave with them, and now lie by their side

in so many Continental museums. At last, however, the metal-workers of France and Germany and the Low Countries began to attain a precision and skill hardly inferior to the Orientals who first inspired them. Here the Oppenheim collection is particularly strong, and if we pass over the famous Reliquaire aux oiseaux from the Soltykoff collection, we do so only because it is famous and has already been described 3 and reproduced. magnificent chalice in enamel and silver gilt-CALIX . ABBIE . SIC . MICHAELIS . DE . SEN as the inscription at the base of the stem records-with its medallions of evangelists, saints, and angels, is another remarkable piece, though it perhaps has not quite the grandeur of the reliquary in the form of a statue of the Madonna and Child (Fig. 3).4

This noble specimen of the art of Limoges in the thirteenth century is executed in gilt repoussé copper and champlevé enamel, and is about 18 in. in height. The Madonna once held in her right

Labarte: 'Histoire des Arts Industriels.'
 Plate II, p. 229.















* GLA TEALTH WHILE SHAPE GHT MOUNTS;

The Oppenheim Collection at South Kensington

hand the stem of a flower, with her left she holds the Child Christ in long clothes wearing a crown. His left hand grasps a closed book, the right arm has disappeared. On the base, which forms a footstool for the Virgin's feet, letters in red enamel between two lines of light blue make the inscription AVE MARIA GRACIA PLENA. The girdle of the Madonna is of blue enamel, and figures of saints on grounds of dark blue, light blue, and red enamel are arranged in two rows around the throne. Above it at the back is an opening to hold this relic. The door is ornamented with the figure of St. Peter on a ground of deep blue enamel, enriched with sprays of foliage. Numerous traces of gilding still remain, and the piece, if it retains something of northern uncouthness, possesses with it a certain monumental quality, after which the art of completely cultured epochs strives in vain.

More graceful, if less impressive, is the ciborium of gilt copper and champlevé enamel, perhaps half a century later in date and of French workmanship, which is represented in Fig. 4.5 This magnificent piece is hexagonal in form. On the base appear six half-length figures of the prophets on a ground of blue enamel in triangular compartments, and the intervals between them form a star of six points, from the centre of which the stem arises. The knop on the stem is adorned with six heads of apostles executed in the same style as the personages on the base, but the enamel which fills the channels cut by the graver is dark red. The panels of the ciborium itself are decorated with scenes from the Passion, the figures in which are drawn with extreme delicacy and relieved by a ground of blue enamel, the lines, some accessories, and the nimbuses being coloured red. The cover is of the same workmanship. Its six taces show symbols of the evangelists and two panels

which has little or nothing of classical feeling in it.

When we come to the art of the fitteenth century the rude force of this earlier work is tempered by the suavity of a more ad-

vanced civilization which has not yet had time to grow affected or to be tired with simple truth. The noble bust of a young

of conventional leafage. The summit of the cover is in the form of a hexagonal spire surmounted by a cross placed on a slightly-flattened ball of rock crystal. There is, indeed, something architectural in the highest sense of the word about the form of this exquisite piece. The stem rises like some stately pillar branching above into the delicate curve of a vaulted roof, the arches of the triforium are even more clearly shown, and the fleche above is a fitting terminal to such a specimen of French Gothic at the moment when its

inspiration was most pure.

These examples of metalwork, however, do not stand alone in the Oppenheim Collection, but are accompanied by a number of well-chosen pieces of dinanderie. Among these the most interesting and characteristic are the bronze candlestick of the twelfth century, in the form of a figure mounted upon the back of a lion, and the famous ewer of the fourteenth century in the form of a knight on horseback. It is interesting to contrast the two pieces. The candlestick is a remarkable proof of the degree to which even in the twelfth century the art of northern Europe was still dependent upon oriental models, for the lion is entirely Byzantine in conception and workmanship, and were the material and setting different might have been sculptured on the shores of the Adriatic three or four centuries earlier. The ewer, on the other hand, proves that in the course of two hundred years this exotic influence had passed away, and if any southern work can be compared with it, it is such sculpture as that on the tombs in the market-place at Verona, which has little or nothing of classical

The Oppenheim Collection at South Kensington

woman in stone, with numerous traces of colour 6 (Fig. 5), is a characteristic example of this advance, and in the richness of the decoration we may perhaps find just a hint of the tendency which in the end was to smother this noble art in profuse ornament. This tendency might be illustrated from the same collection by a reliquary in the form of a bust of a female saint, a fine specimen of Flemish art of the early sixteenth century, in which the encroachment of pattern is much more noticeable. certain profusion, indeed, was inherent in the Flemish taste, and the stone bust illustrated displays just the opposite feeling, since in it the delicacy of the best French work is strengthened by the almost austere simplicity which suggests a Burgundian origin. With it may be compared an almost contemporary example of the art of Faenza⁶ (Fig. 6). The face is glazed with white enamel, the necklace is painted in blue, and the costume is partly ochrous yellow, partly blue, with a pattern in deeper blue. By the side of the aristocratic Burgundian the Faenza lady seems a trifle homely. Yet she has a pleasant quality of vigour and liveliness, while in the patterns of the dress we may note the persistence of Eastern traditions which were by this time almost wholly forgotten, or, rather, absorbed by native sentiment in Northern Europe.

With the Oppenheim Collection Mr. Pierpont Morgan added to his collection of that rarest of all wares—the delicate fabric variously christened by the names of Henri II, Oiron, and St. Porchaire—the salt-cellar shown in Fig. 7.7 The receptacle for the salt is circular in form, but is supported on a triangular stand. As the illustration shows the three sides of the piece description is needless. The ornaments are more gay than usual, being coloured in rich

reddish-brown, yellow, and green. Of the many products of the full Renaissance this dainty ware is one of the most wholly satisfying, for it is never dull or heavy, and yet even where the ornament is the richest it escapes being vulgar through a certain note of severity both in form and colour which it always succeeds in retaining.

A similar touch of severity excepts the noble glass beaker mounted in silver-gilt (Fig. 8)8 from the charge of over-profusion, which might be fairly brought against much German goldsmiths' work of the seventeenth century. The vertical latticinio pattern in white upon the glass indicates how much the German craftsmen were by this time borrowing from Venice. Indeed, the conception and design of the whole piece seems strongly inspired by fine Italian taste, and the influence extends to the details of the metal-work, which are of unusual simplicity and shapeliness. The medallions, however, on each side are definitely Teutonic. That which is invisible in the illustration displays a coat-of-arms surmounted by three helmets and the motto 'Dieu me Conduise.' The lettering on the portrait medallion reads: v.G.G.F. MARIA CATHA. G. H. Z. B. V. L.

With this piece these notes on the Oppenheim Collection must close. It would have been easy to choose three or four times the number of important objects for description had space allowed of it, but the few selected have the advantage of forming a certain sequence by which the development of the industrial arts from the Middle Ages to the Renaissance may at least be roughly outlined; and since the collection itself has been lent to the Victoria and Albert Museum, those interested in the subject will be able to study it more easily and completely than is possible here.

⁸ Plate III, p. 232.











NETHERLANDISH ART AT THE GUILDHALL

SP BY W. H. JAMES WEALE SP

PART II (Conclusion)

ERARD DAVID and his sfollowers are well represented. By the master's own hand there are seven panels: of these The Repose of the Holy Family on

the Road to Egypt (47), lent by Don Pablo Bosch, has been already described and illustrated in this magazine;2 its delicate harmonious colouring contrasts with the brilliant copy by a follower (52), lent by Mrs. F. Stoop. Six panels which formed the predella of a large reredos formerly belonging to Cardinal Despuyg, of Palma, are fine examples of the later time of the master; they are clever compositions and tell their tale clearly. Most remarkable in this respect is the Birth of Saint Nicholas,3 with the fine figures of the nurse so naturally turning round to the mother, who from her bed gazes with an expression of love and thankfulness on the child standing up in his bath and with joined hands giving thanks to God for his birth. In the second scene 3 the ruined father, seated, with his hands clasped, in the corner of his daughter's chamber, is the very image of despair. In the third,3 Saint Nicholas is a grand figure admirable in drawing and colour; the three boys just restored to life, who are stepping out of the tub, are the weakest portion of the work, contrasting strangely with the child in the first scene. Of the other three panels representing incidents in the life of Saint Anthony of Padua,4 the second is remarkable for the simple and effective manner in which the tale is told. The drowned child, restored to life by the prayers of the saint and assisted by him to rise from the water, is still trembling as

he steps up, gazing at the friar, while his parents standing by are returning thanks to God, and a magistrate at their side looks on with astonishment. The taking down from the Cross (46), belonging to Dr. Carvallo,5 is in my opinion, with the exception of the figure of Nicodemus at the foot of the ladder, a good copy of a lost original. The diptych (20) bears a nearer relation to David than to Memlinc; the figure of Christ in the dexter panel, of which there is another example at Madrid, and the Infant in his mother's arms are especially good. As to The Departure of a Saint (24), here attributed to David, see Vol. III of this magazine, page 252. The enthroned Madonna with two angels, Saint Margaret and a kneeling figure of Louis XII of France, wearing the collar of the order of Saint Michael (60), lent by Mr. Weld Blundell,6 has never yet been exhibited in London. It is noticed by Waagen ('Treasures of Art,' III, 249), who rightly remarks that Our Lady's face and hands are too feebly drawn to be by Gossart. It is, however, a remarkably fine decorative work, painted about 1515 by an unknown master, probably a Frenchman who had seen the Van der Paele altar-piece and the paintings of Gerard David, under whom he may perhaps have worked for a time. The Saint Margaret and the angels, especially the one on her right holding a book with the anthems, 'Ave, regina celorum, mater regis angelorum' and 'O Maria, flos virginum,' are remarkably fine. The other angel is playing a Jew's harp, of which I do not remember to have seen another example at so early a date. The dragon beneath Saint Margaret is a weird monster with a frightful head and huge The Renascence architecture is

For Part I see p. 185, ante (June, 1906).
 Reproduced and described in this magazine, Vol. VII, pp. 469-471. 8 Plate V, p. 241.

⁵ Reproduced and described in this magazine, Vol. VI, pages 294 and 410. 6 Plate IV, p. 238.

Netherlandish Art at the Guildhall

adorned with a series of Old Testament subjects which have the appearance of having been copied from second-rate ivories. The footpace of the throne and the floor of plain deal boards are without any carpet. The Descent from the Cross (59A), attributed to Ambrose Benson, a Lombard painter who settled in Bruges in 1518 and died in 1549, is certainly the work of a follower of David, perhaps by Ambrose or one of his sons, whose paintings seem to have been executed for exportation to Spain, where they are fre-

quently met with.

Here are also a number of works attributed to Quentin Metsys; of one of these Our Lady and Child enthroned (43) I have seen five examples, of which this and those in the Amsterdam and Berlin galleries are the best. The Philosopher (44) is one of an immense number of copies of a work, the original of which is said to be in a private collection at Geneva. Of the so-called Misers (40) replicas with variations by John Metsys, Cornelius Van der Capelle and Marinus van Remerswale are found all over Europe, but if the original be by Master Quentin it has not yet been identified. remarkable profile portrait of a man on paper, dated 1513, has been already described in this magazine.7 The Virgin and Child (41), said to be an early work,

7 See Vol. III, page 252.

bears a cipher a little above the window frame on the left, which should be examined by those who are especially interested in the works of Antwerp painters of the sixteenth century. The Virgin is said to be painted from the same model as the lady at the Uffizi in Florence, known as the wife of Quentin.

The Madonna with the Cherries, by the master of The Death of the Virgin (51), is a fine work; the angel in a yellow alb greatly resembles the angel to the left of Our Lady in the pseudo-Memlinc triptych (35). The Saviour of the World (53), attributed to Jerome Bosch, is worthy of attention; though quite unlike the works of his later period more commonly met with, it bears a certain resemblance to the fine triptych in the Prado Museum. The large and important Last Supper (73), dated 1527, is certainly the work of a painter trained at Antwerp. Several of the figures remind one of the philosophers seeking to refute Saint Katherine in the picture belonging to Sir F. Cook at Richmond. It is probably an early work by Lambert Lombard, who in 1529 executed a large representation of the same subject on the wall of the north transept of Saint Paul's church at

Liége. Numerous smaller replicas of this

composition, with variations, dated 1530,

1531, and 1532, are preserved in private

collections; there are two in the museums

of Brussels and Liége.



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THE DEVELOPMENT OF REMBRANDT AS AN ETCHER ARTICLE II—REMBRANDT, 1630-1636

M BY C. J. HOLMES M



HE beginning of the period with which we are now dealing is more difficult to discuss coherently and completely than any other portion of Rembrandt's career as an

etcher. Between sixty and seventy small plates, mostly portraits and studies of beggars, are signed with his initials and attributed to the years 1630-1632, and it is round these plates, in themselves for the most part of no great importance, that the battle of criticism has raged most fiercely. In method, taste, and accomplishment these plates show the greatest possible variations. Sometimes they are coarsely bitten, sometimes they are delicate to timidity; many are vulgar, not a few are dull; some are free and florid, others are stiff and dry; one group will be finished to excess, another will be empty and bald. To deal in detail with such a mass of work is quite outside the scope of a short article, yet a general statement of the problems involved may not be out of place.

The most severe critics of Rembrandt's work reject almost every one of these little plates, pointing out that in insight and accomplishment they fall so far below the level both of the prints of his later period and the earlier portrait of his mother, that they cannot possibly come from his hand, but must be the work of pupils or imitators. The authorities of the British Museum, and I believe of the principal museums on the Continent, adhere to the traditional view that these plates are in the main the work of Rembrandt, but allow that a few may be fairly doubted. At first sight the former theory seems the more attractive, for it is easy to assume that Rembrandt was so great a genius that his work could never fall below a very high level. Yet on closer examination several difficulties present themselves. In the first place, the prints in question in many cases differ so slightly both from undoubted work by Rembrandt and from each other, that it is not difficult to arrange them in a series, when the difference between each print and its neighbour would be imperceptible, and the acceptance of the genuine work at one end of the scale seems logically to imply the acceptance of the doubtful things at the other.

Then a comparison with Rembrandt's early paintings, of which our knowledge, thanks to the labours of Dr. Bode and others, has so greatly increased during the past few years, reminds us that there we meet with just the same variations of method, and taste, and skill. That the etchings should vary in the same way then seems not only possible but probable.

Again, if Rembrandt did not execute these plates, who did? Bol, Livens, and Van Vliet, among whom these prints are sometimes divided, have all left work of their own by which we can judge their style. Bol, though fairly able, has a personal style which is easily recognizable, and may at once be dismissed from the inquiry. Van Vliet with equal uniformity proves himself to have been a coarse and clumsy etcher, quite incapable of doing any but the roughest work. Livens alone remains, by far the most accomplished of the three, and from first to last a careful student of better men. His personal relations with Rembrandt make it most unlikely that he should have etched plates and then signed them with his friend's initials, but among the plates till recently given to Rembrandt by the museum authorities there are two or three which so clearly betray the mannerisms of Livens that they may safely be ascribed to him. We may thus without much hesitation

hold to the traditional belief that the great majority of these plates, unequal as they are, were etched by Rembrandt himself.²

It should be remembered that in Rembrandt's youth the capabilities of the process of etching had never been explored, and that he had therefore to teach himself by constant experiment the best way of utilizing the medium. Experience was the object of his search, and he could only buy experience at the price of failure, as everyone else has to buy it. The experience gained upon the fifty or sixty small plates executed between the years 1630 and 1632, in every possible variety of method, formed Rembrandt's professional style. After 1632 he continues to vary his method to suit particular subjects or particular effects; but the variation is small compared with that of the preceding years, and is the deliberate change made by a master for a definite purpose, and not the tentative experiment of a novice. To discuss these variations with the least pretence of completeness is impossible within the compass of a short article. We may therefore pass at once to the development of Rembrandt's sense of design which went forward side by side with his increase of power as a technician, merely reproducing five heads sketched in 1631 on a

² The plates which may certainly be given to Livens are E.M. 83 and 89 (B. 358 and B. 296), while the Portrait of Rembrandi's Mother, B.M. 91 (B. 344), strongly resembles his work, and may perhaps be a copy by him in reverse of the plate by Kembrandt, B.M. 52 (B. 343). Of the other works on which doubt has been cast we may name first a number of plates, which, though unsuccessful from haste, fatigue, experiment, carelessness, or absence of a model, still seem to show quite definite traces of Rembrandi's hand as well as of Kembrandi's spirit. These are B.M. 24 (B. 294); B.M. 30 (B. 10); B.M. 31 (B. 13); B.M. 35 (B. 9); B.M. 30 (B. 301); B.M. 35 (B. 9); B.M. 30 (B. 302); B.M. 30 (B. 303); B.M. 30 (B. 3

Among plates which a very generous attitude towards Rembrand's work may perhap retain, but cannot be retained without much hesitation, are B. M. 39 (B. 202), B. M. 55 (B. 8); B.M. 63 (B. 75); B.M. 76 (B. 75); B.M. 76 (B. 75); B.M. 76 (B. 75); B.M. 64 (B. 75); B.M. 64 (B. 75); B.M. 64 (B. 75); B.M. 65 (B. 377); B.M. 65 (B. 322); B.M. 76 (B. 377); B.M. 65 (B. 322); B.M. 76 (B. 377); B.M. 65 (B. 322); B.M. 76 (B. 75); B.M. 68 (B. 377); B.M. 68 (B. 378); B.M. 68

single plate (B.M. 41, B. 366) as an example of his experiments.³

In 1631 Rembrandt left Leyden to settle in Amsterdam, and perhaps increased facilities for getting models in the larger city led to the etching of the two studies from the life, Diana at the Bath (B.M. 42, B. 201) and the Naked Woman Seated on a Mound (B.M. 43, B. 198). In these plates every deformity of the hideous models used is reproduced with the most scrupulous fidelity. Both in fact are student's exercises of an exceedingly careful and laborious kind, so laborious indeed that it is only in some accessories of the Diana, such as the tree in the background and the frilled linen on which the goddess is seated, that the handling shows any sign of freedom. These studies from life seem to have inspired Rembrandt with the idea of etching a classical subject with nude figures, and the result was the Jupiter and Danaë (B.M. 44, B. 204).4 The defects in the drawing of the figures show that Rembrandt had not yet mastered the art of working without a model, and the difficulty of his task is reflected in the uncertain technique; but the plate is none the less of considerable interest. for the first time we see Rembrandt trying to envelop his subject in the atmosphere of mystery which was afterwards to become the dominant characteristic of his work, and the dimly seen figure of Jupiter creeping forward in the twilight is the forerunner of the sinister Clement de Jonghe, and of the crowd that huddles in the darkness under the Three Crosses.

The plates of 1632 show similar variations, though there is a marked advance in power. The plate of St. Jerome Praying (B.M. 94, B. 101) indicates that Rembrandt was still far from certain working without a model, but The Holy Family (B.M. 95, B. 62), while showing traces of the same weakness, is etched in

³ No. 1, plate III, p. 249. ⁴ No. 3, plate III.

a light, open style which anticipates Rembrandt's manner eight years afterwards. Before adopting it, however, he had other problems to face, as the large plates of The Raising of Lazarus (B.M. 96, B. 73)5 and The Good Samaritan (B.M. 101, B. 90)5

sufficiently indicate.

The plate of The Raising of Lazarus is a notable effort on Rembrandt's part to utilize the whole of the technical knowledge he had acquired during four years of unremitting study. The figure of Christ is posed in the centre of the design in an attitude suggesting the study of Rubens; the light and shade are strongly contrasted and broadly massed; and the gestures of the spectators express terror and wonder with great dramatic force. Yet, compared with Rembrandt's later rendering of the subject, and with many other plates of his, the print is theatrical and melodramatic. The composition, in fact, is so artful as to be artificial. The hanging curtain, effective enough as a mass, is felt to be a studio accessory, the arrangement is too obviously picturesque, and we are conscious that the miracle is presented as if it were the trick of a conjurer, and not a supreme manifestation of divine power. It is, of course, a powerful piece of work, and a proof that by the age of twenty-six Rembrandt had mastered all the studio precepts of composition (perhaps a necessary prelude to greater things), but the intense insight and the subtle art conveying it which give Rembrandt his place with the supreme masters are as yet absent. Nor is The Good Samaritan a success: indeed many critics doubt whether it is Rembrandt's work at all. The plate is etched, with a few changes, from the picture in the Wallace Collection, and that may explain why the work is weaker and more minute than in Rembrandt's smaller original etchings. Etching when used for reproduction almost always has to effect its purpose by tones and not by lines, and in

sacrificing quality of line it sacrifices (as we see even in the cleverest modern work) its peculiar force and vivacity. In forcing etching, however, to do work unsuited to its capacity, Rembrandt had the excuse, which modern etchers have not, that he was a pioneer making experiments. To the end of his life he continued to make occasional experiments in complete tonality and obtained some wonderful results. But, fine as are plates like the Jan Six, the artist will leave them to the wealthy collector and choose for himself the subjects where the medium is used freely and naturally. In 1632, however, Rembrandt was still a learner, and unable to evade or conquer the difficulties of working in tone. The Good Samaritan has thus many weak points, though the drawing of such things as the boy holding the horse, and the dog in the foreground, are enough to prove that the work is his, for they are beyond the capacity of any of his pupils. Even Livens, the ablest of all his contemporaries, sees facts far more loosely and picturesquely.

I have often wondered whether the failure in the biting of the first plate of The Descent from the Cross of 16336 was not a turning point, or at least a landmark, in Rembrandt's career. The few prints pulled from the ruined plate have the ghostly suggestiveness, the sense of space, atmosphere, and uncertain light, that Rembrandt learned to produce deliberately in later years, but which hitherto he had failed to compass or perhaps to appreciate. This accident may well have turned his thoughts towards the cultivation of new qualities by which the rigidity and violence of plates like The Raising of Lazarus might be transformed into something more unsubstantial perhaps, but still charged with a significance infi-

nitely more extensive and profound.

In the following year, 1634, Rembrandt made another elaborate attempt at obtaining

⁶ It is interesting to note that the head of Joseph of Arimathea in this plate is drawn from Sylvius, the uncle and guardian of Rembrandt's future wife.

this mystery and intricacy in *The Angel Appearing to the Shepherds* (B.M.120,B. 44), but the blaze of light in the sky is still obtained by violent contrast with masses of deep shadow, so that the effect is theatrical, while the crowding of the plate with small sharply defined forms makes it worried and

patchy as well.

The difficulty of simplifying a complicated subject is one which every artist has to face, and the subjects which Rembrandt attempted combined the utmost brilliancy of light, the utmost darkness of shadow, with the most profuse and minute detail, so that the difficulty in his case was infinitely greater than that which less ambitious artists have to face. In order to find a solution he seems to have turned to the study of the masters who had best solved the problem before him-Rubens and the Venetians. In their pictures he could see numerous figures and quantities of detail combined into a harmonious whole, without losing their vitality, their vigour, or their solidity. That he had already been attracted by Rubens was evident in The Raising of Lazarus. Now he set himself to study not only the poses and gestures and forms which he saw in Rubens's work, but also etched one or two compositions in his manner to see if thereby he could learn the secret by which Rubens was able to knit together the various parts of his design. The Ship of Fortune (B.M. 106, B. 111) of the year 1633, the Christ at Emmaus of 1634 (B.M. 121, B. 88), the Christ and the Woman of Samaria (B.M. 122, B. 71), and The Stoning of St. Stephen (B.M. 125, B. 97), especially the first and last, are all exercises in the manner of Rubens; while the weak and lifeless plate of The Tribute Money (B.M. 124, B. 68), with the Christ Driving the Money Changers from the Temple (B.M. 126, B. 69), are exercises of a similar kind in the manner of the Venetians. Dürer, too, was constantly studied, and in the last-named plate we may trace his influence, not only in the gesture of Christ, which is directly borrowed from him, but even in the sharp shadows which divide

the figures.

The transition from even the best of these plates, the Christ and the Woman of Samaria, to the small Crucifixion (B.M. 83, B. 80)7 is so abrupt that it is hard to believe that the date 1634 usually given to this little plate is quite accurate: 1636, or perhaps even 1638, would seem a much more probable theory. In this Crucifixion, indeed, Rembrandt's style, while it still lacks the supreme and emphatic mastery of his old age, has the perfection of technical accomplishment which characterizes the best work of his manhood. The tiny figures are drawn with a grace, dexterity, and soundness that no earlier plate displays, the sense of atmosphere, mystery, and rich colour marks an equally large advance, but it is in the design that the greatest change of all is evident. The large spacing of the piece, the bold introduction of the upright figure in the foreground, the group under the cross, and that bending over the swooning Virgin, are perhaps in themselves things which the etcher of The Raising of Lazarus might have invented in a fortunate hour, but the fusion of them into a design at once so rich, so grave, so simple, and so intensely sincere, is a triumph which belongs to a much higher order of Were it not indeed for the loose treatment of the raised hands of the Apostle on the right, it would not be fanciful to assume that the plate actually represented an advance upon The Death of the Virgin of 1639, and that its date was 1640. That Rembrandt himself was interested in the plate may be guessed from a proof in the British Museum where the background and sky are tinted with printer's ink, so that the effect becomes a night effect. The magnificence of the result, coupled with the dexterity displayed











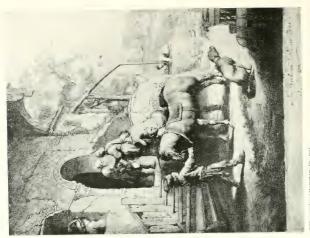
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THE GOOD SAMARITAN (B 90)



in the wiping, certainly suggests that the experiment was made by Rembrandt himself while printing the plate.

This question of fusion, of knitting together the various parts of a complicated design into a connected whole, is more important than it may seem at first sight. Almost all artists before Rembrandt's time had been content with a precise and definite statement of things seen: the unseen was for them only another version, and usually not a very distant version, of the visible world. Leonardo and one or two of the great Venetians had attempted to cross the border, but with imperfect success. Rembrandt from the first had been fascinated by the superhuman as well as by the human, and even in youth began to attempt to find a proper setting and atmosphere for the miraculous world he saw in the Bible. In painting, his purpose was fairly well served by a dark background from which the emphatic could emerge, and in which the unemphatic might be concealed. Gradually, as experience increased, he learned to charge this background with mysterious significance, to delight in the suggestions of palpitating shadow which its transparency so readily produced. Etching, however, seemed to afford no such facilities. Its definite bitten line remained hard and matter of fact; its deep shadows, however skilfully managed, had not the intrinsic quality of air and space that a thin coat of dark paint possessed naturally if spread upon a light ground. The blending of part with part, that in painting could be done with a few softening touches of the brush, could be obtained in etching when

once a plate was bitten only by laborious re-working. If in painting he had a few forerunners from whom he could learn some of the secrets of mystery, in etching he had none. Hence his countless experiments; the studied interchange of high light and deep darkness, and the forced contrasts of The Raising of Lazarus and The Angel Appearing to the Shepherds; the rush to an opposite extreme of minuteness and exact tonality based on that of painting in The Good Samaritan; then the broader lights and sweeping lines of the plates done under the influence of Rubens, where fusion is sought more in flowing rhythms of line than in subtle juxtaposition of tone; and then last of all a combination of all these methods, in which rhythm of line and delicate tonality are accented and enriched by a moderate use of contrast. In this combination each element plays its proper part. The rhythmic line makes the foundation of the structure, the play of delicate tone gives it quality, texture, and mystery, while the daring and dexterous introduction of passages of deep shadow give force, colour, and emphasis. In later life the rhythm is more nobly varied, the tone more boldly and more subtly played with, and contrast is employed in a less conventional way; nevertheless, in this little plate of The Crucifixion all these elements are rightly and perfectly blended for the first time, and so it may fairly be termed a landmark in his development.8

It may not be inappropriate to note that, while this article was going to press, a recent sale in Germany, of which our German correspondent speaks (page 256), proved that the etchings of Rembrandt are increasing in value almost as fast as the engravings of Direr.

(To be continued.)

EARLY GERMAN ART AT THE BURLINGTON FINE

BY LIONEL CUST, M.V.O., AYMER VALLANCE, AND CHARLES RICKETTS

I—AN EARLY BOHEMIAN PICTURE FROM THE ROYAL COLLECTIONS (PLATE I)



of that school which is to be found in this country. This picture consists of a central portion and a frame. In the centre is the Virgin carrying the Infant Christ in her arms, somewhat rudely executed. The Virgin wears a blue and crimson robe, and has a white veil over her dark brown hair. On her head are the remains of a jewelled crown. The Child is attired in a greenish-grey robe powdered with gold stars, and holds in His right hand a bullfinch, and in His left a golden apple.

The frame consists of eight small compositions from the lives of Christ and the Virgin, painted on a gold ground, the portions of the ground which intervene between the paintings being stamped or pounced with figures of the Twelve Apostles and scrolls bearing their names. These small paintings are of great interest, although in one or two cases they have suffered from restora-

tion. They start from the left-hand upper corner of the frame, and represent in order the Annunciation, the Visitation, the Nativity, the Circumcision, the Adoration of the Magi, the Virgin and other figures at the foot of the Cross, the Resurrection, and the Descent of the Holy Spirit. These little paintings show an Italian influence which would be quite characteristic of the school of painting at Prague or in its neighbourhood at the end of the fourteenth century, although the picture at Buckingham Palace probably belongs to the early years of the fifteenth century.

The fact of the frame being superior in execution to the central figure can be explained by the probable sacred character of the painting of the Virgin and Child, which would lead to its being adorned with jewels and kept bright by re-painting, like the icons of the Eastern Church.

Dr. Max Friedländer states that a picture similar to that at Buckingham Palace and in a similar frame is to be found in the Cathedral Museum at Breslau, and that a picture of the same character is in the Stiftskirche at Hohenfurt in Bohemia. The Buckingham Palace picture has been kindly lent by His Majesty the King to the Exhibition of Early German Art at the Burlington Fine Arts Club in order that some light may be thrown on the history of so interesting a painting.

LIONEL CUST.

🥟 II—THE PRE-DÜRERITE PERIOD 🦈



The any evidence were needed of the limitations which British predilections — may one not frankly name them prejudices?
—have imposed on us, it is to be found in the fact that heretofore no one has deemed it worth while to organize a representa-

tive exhibition of German art in this country on the lines of the Exhibitions of Primitives recently held in Bruges, Paris and Düsseldorf. Neither has any volume in English devoted exclusively to the subject yet been published. That there is room for such a work the present exhibition at the Burlington Fine Arts Club should suffice to persuade the most sceptical.

And yet the labours of the historian of art in Germany must needs be arduous. So wast was the extent of the empire, so manifold the divers strains comprised within it, that its art cannot be treated of as one homogeneous whole throughout the length and breadth of the land. Again, many

influences were brought to bear upon it from without, influences which, just because they did come from without, have to be traced to their respective sources and distinguished carefully from what was indigenous.

In the days when roads were bad and travelling both dangerous and expensive, great waterways, like the Rhine and the Meuse, often established closer intercommunication between the peoples through whose lands they flowed than there could ever be amongst an aggregation of states, separate in all but in the nominal bond of suzerainty to one common overlord.

It is conceivable that circumstances might have befallen which would have altered the political situation, and with it the subsequent history of art in Europe, particularly in the Rhenish provinces. Thus Duke Charles the Rash, like his father Philip the Good before him, was a munificent patron of the arts. If only he had been successful in the mighty endeavour which destiny inexorably forced on him and ill-luck denied! He



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German Art: The Pre-Dürerite Period

inscribed on his banners Je l'ay emprins, but it is questionable whether he realized the magnitude of the task before him-a task too great for him either to relinquish, once undertaken, or, as the event proved, to carry through to a favourable issue. His overthrow at Granson and Morat field, followed by his tragic death, sonless, at the battle of Nancy in 1477, extinguished for ever the line of Burgundy and its aspirations. Had Charles, however, been enabled to unite in one powerful middle kingdom his own inherited and acquired possessions of the two Burgundies, together with the Low Countries, Holland and Zeeland, Brabant, Luxembourg and Lorraine, the area so formed might have provided for a straightforward history of artistic development practically without a break. And yet, because they were territorially independent, one is obliged to split up into corresponding divisions the art history of the several lands adjacent to the Rhine.

Nor is the student's task made any the easier owing to the inveterate Bohemianism of the artistic temperament. The roving habits of the artists of mediaeval Germany became proverbial; the Wanderjahre, the nearest equivalent of our travelling studentships, a recognized institution among them. Having served the necessary apprenticeship in the school of his native place, the young artist would set forth upon his travels, the camaraderie which, then as now, knits together brother artists by a stronger tie than that even of nationality insuring him a welcome whithersoever he came. If he had much to learn from his new associates, he had something also to impart to them from the treasury of his own local traditions. Later, moving elsewhere, he carries away what he has acquired, to renew the same process in some other centre; or, returned home again, his influence does not fail to react upon the school where he received his pupil-training in the first instance. Although, then, the school itself was stationary, with the individual the opposite was the rule, and in proportion to his talents and to the power of his personality was the extent to which he influenced those about him. All these factors contribute to tangle the threads of the annals of German art; while currents, cross-currents, and reflex currents meet and mystify the historian at every stage of his inquiry.

In its earliest manifestations the pictorial art, as also the architecture, of Germany distinctly bears the character of Romanesque, which in its turn, if it be not indeed lineally descended from Byzantine art, has many features in common with the latter. Works like the Bohemian panel from the Royal collection at Buckingham Palace, representing the Madonna and Child, practically differ very slightly, both in conception and treatment, from Byzantine ikons. The date ascribed to the King's picture, the early part of the fifteenth century, is, in my opinion, at least eighty years too

late, and such that would make it posterior to the production of the Brunswick Sketch-book, and even to the wall-painting at Gurk, which is untenable.

The history of German art up to the time of Dürer is one of gradual emancipation from and elimination of those Southern elements out of which it had arisen, and a corresponding development on native lines in accord with the genius and conditions of the Northern peoples among whom it had taken root and was matured. Behind it was the ever-receding, ever-weakening domination of classic Rome, from which its progression led it further and further away, until it attained at last to the very summit of perfection, only to find, ere many years of the sixteenth century had passed, the way again blocked by ubiquitous Italianism, to whose levelling sway-from exhaustion, one would have said, but for the fact that so great a giant as Dürer of Nürnberg was among the first to succumb-it now surrendered its individuality and ideals, of deliberate choice, without misgiving, and almost without a struggle. Up to that point when it became enthralled by the witchery of the South, how glorious the attainments of German art!

If less advanced, its genius was, in some ways, more spontaneous and independent during the first half of the fifteenth century than during the last, when it had learned to borrow much—too much, maybe—from the art of the Low Countries. For examples of this obvious borrowing may be quoted the Flemish cusping over the State chair of Pilate in the Westphalian picture from the Royal Institution of Liverpool, and the figure of St. Joseph, which might have walked straight out of a painting by Dirk Bouts into Mr. Henry Wagner's Cologne-school picture of The Presenta-

tion in the Temple.

To show what scant justice German art has received, it is enough to mention Conrad Witz, a Swabian of Rottweil, the scene of whose chief activity, however, was Switzerland. A painter of such extraordinary gifts as he must long ago have been acknowledged as occupying a foremost rank among the world's artists, had he not had the misfortune to be German-born. A picture like his Christ and St. Peter at the Sea of Gennesaret, which gives, in fact, a faithful view of the shores of the Lake of Geneva, epic rather than decorative, as it is, must immediately have been recognized as epoch-making-that is to say, if Witz's contemporaries were introspective enough to weigh and analyse these matters in such early days (before 1445). The achievement was marvellous, and if it was not followed up, it was because life in the Middle Ages was too abundantly full and strenuous and pulsing with human interest to allow of its pictorial expression dwindling into the passionless vacuity of mere landscape. If Witz had lived a century later he might indeed have become the founder of a school of landscape, but the instinct

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of the fifteenth century precluded the possibility of it; and subsequently, as though to safeguard itself against any danger of the subordinate encroaching on the province of the paramount in the decorative scheme, German artists - and notably the master of the St. Bartholomew altar, albeit he was not the first to do so-became indebted to Quentin Massys for the Netherlandish device of screening the background with a dossal of tissue, or other woven fabric. The master of The Glorification of Mary, whose known works range between 1460 and 1480, while adopting a brocaded hanging behind his figures, shows over the top of it, in a work now in the Cologne Gallery, exact presentments of the city, viewed both from the river and from the land side, as it was at the date of the painting.

Not least notable among the factors of German character, which helped to mould its national art, is an intense attachment for home life and family ties. The same spirit which animated the master of the Housebook is responsible also for the innumerable representations of the Child Jesus, surrounded by all His relatives according to the flesh, down to the most distant degree of His human kinship. Here are depicted the evangelists and apostles of after years, and even the austere Baptist himself, playing in childhood's ingenuous fashion with apples and cherries, hobby horses, toy wind sails and woolly lambs. Such treatment of the subject was never learnt in Italy, where pictures of the holy kindred are remarkable for

their rarity.

Again, compared with contemporary Italian work, the art of Germany, though not less devotional, is less sacerdotal; as though, deep down in the sub-consciousness of the northern race, the rankling memory of Canossa was resented still. The peculiarly German cultus of the Fourteen Holy Helpers is a case in point. It is said to owe its popularity to an apparition seen by a shepherd boy near Banz in 1446. This vision, however, belongs, like that of our Lady of Lourdes, to a class of similar portents, witnessed by women and juveniles, which do not so much precede nor originate a new devotion, as they endorse and stimulate one already current among the masses. It is therefore not void of significance that out of the group of fourteen holy patrons to whose powerful intercession the pious German instinctively turned in the hour of need, not more than five are monks or clerics; and of these one at least, St. Erasmus, might well have appealed to a childish fascination for horrors through the gruesome circumstances of his martyrdom-disembowelment by the winding of a winch-rather than through the fortitude with which he bore it. This saint is included in the left wing of Lady Trevelyan's triptych of the Fourteen Holy Helpers, a work of the mid-Rhenish school of about the year 1450 (Plate II). The intense brilliance and purity of the colouring, together with the decorative treatment of the figures, silhouetted against a gold background, is highly characteristic of the country and period in which the painting was produced. In a picture of The Baptism of Christ, formerly in the de Bryas collection, by the Master of St. Bartholomew, who is known to have been at work between 1490 and 1515, the principal group is encompassed by a cloud of fourteen sainted witnesses. Of these, though the individuals are, for the most part, different, the number, be it observed, exactly tallies; the lay element also predominating over the clerical in precisely the same proportion as in the earlier work above named; a coincidence and a preponderance not attributable, surely, to casual chances, when it is found to have remained stable after the lapse of nearly half a century.

According to accepted terminology the adjective gothic,' applied to works of earlier German masters, is yet withheld from those of the latter part of the fifteenth century—a quite arbitrary withholdment, since this is pre-eminently the period when German art is distinguished by those very qualities which (unless the chapter on the nature of gothic in 'The Stones of Venice' be totally wrong) constitute the vital essence of gothic. The characteristic which Ruskin places first, as deserving of profoundest reverence, is savageness or ruggedness-that is to say, forceful virility as opposed to inert prettiness and effeminacy. And what so majestical in its ruggedness as German art, as exemplified, for instance, in Schongauer and Wolgemut, in the Master of the Housebook or of St. Bartholomew, or the Dünwegge brothers?

If there were any German artist or school of artists who laid themselves open to the charge of prettiness, the case is exceptional, like that of Stephen Lochner and his imitators at Cologne. The painter of the famous Dombild introduced an entirely new feminine type in his Madonnas, with the ear-lobe close-joined to the side of the head; dainty, pointed chin; tiny mouth and lips pursed up in a way suggestive at once of demureness and coquetry. Lochner's influence, indeed, was enormous, and if, from his day forward, the besetting tendency of the Cologne School was prettiness, it was eventually recalled from this weakness by the advent of the vigorous, though nameless, personality of the master of the St. Bartholomew altar. It is not to be denied that this painter was, in his turn, largely influenced by both Schongauer and Van der Weyden; but, nevertheless, he kept to the last his own striking and masterful individuality. A fine example of his work, The Deposition from the Cross, from the collection at Temple Newsam (Plate II), is not least remarkable among the exhibits at the Burlington Fine Arts Club. The composition is a typically German one in its power and total freedom from paltry prettiness in the physical types, as well as in the late gothic canopy at the top of the picture.



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CHRIST DANNYS LEANNS OF HIS MOTHER PEPORE THE PASSION, BY ALBERCHT ALTERNET. II'NT BY SIR JULIUS WERNHER, FARI.



EARLY GERMAN ANT AT THE RURINGTON FINE ARTS CLUB, LLATE HI

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This feature introduces us to a familiar phase of German architectural ornament; to wit, lines of mouldings or tracery, instead of flowing on in the direction they appear to have started upon, truncated and abruptly snapped off, as it were, in wild career. Orthodox convention condemns this device as debased; and so, indeed, it would be were it, like the broken pediment, traceable to foolish misconception or perverse determination to found an ornament upon a form which is itself due to defect or damage. On the contrary, this very presence in German art of a motif begun only to be interrupted and abandoned betokens none other than that elfin spirit of changefulness which Ruskin enumerates as the second element of gothic. Another German feature, interpenetrating mouldings, though at first sight the antithesis of the last-named, really proceeds from the same brusque native temper of thoroughness and resoluteness of purpose which brooks no obstacle even of its own kind, but, in pursuance of its object to a logical conclusion, must impetuously burst through or break.

Of the fantastic variableness of German ornament, an instance, again, is to be met with in the crocketed pinnacle that instead of pointing upward like a regulation spire is bowed or even in some cases curled round in a volute or spiral form. A purist cannot away with such playful caprices. But this innocence of cast-iron convention, this refreshing asymmetry, is nowise alien to Ruskin's third note of gothic, viz. Love of Nature. This factor, indeed, pervades the art of the Teuton from end to end. Nay, mystic that he was, the voice of Nature spake to him with an authority second only to that of his creed, whose chivalrous piety wardrobed the Liebfrau with flowers of the field and herbs of the hedgerow, from the mantle of her shoulders to the slippers of her feet; dedicating the lilies to the praise of her spotless virginity, and weaving Aves to crown her with a chaplet of roses. The veins of the thistle for him flowed white with holy milk from Mary's breast, and the grape-vine yielded wine which turned, at daily sacring, into the red Atoning Blood. With one accord brute creation was witness to him of the same evangel, who never doubted but that each Christmas night, as the years rolled by, the oxen knelt in their stall to worship the New-Born; while the ass's back was marked with an abiding token of the first Palm Sunday; birds of the air-the redbreast and the crossbill-carried about the guerdon of their sympathy with the Crucified; and fishes of the deep bore the hallowed impress of apostolic finger-prints. With what exquisite tenderness, moreover, did the German artist paint his carpets of greensward, gay with blue-eyed borage, wild strawberry plants, and nodding columbines! And behold how the sculptor of the north betrays his reluctance, even when working in stone, to lose touch of the green things of the earth!—so that, as is seldom elsewhere found, save in some works of contemporary Spanish architecture, in late German gothic, one meets with shafts and labels and mouldings which literally burgeon like real growing stems and branches; not to mention the magnificent development to which the crocket, itself no distant transcript of nature, attained in Teuton hands.

For examples of Grotesqueness, one has but to recall how graphically the 'weird fancies of the Teutonic heart find utterance' in Lochner's Last Judgement at the Cologne Gallery; while, in the exhibition under notice, a St. Cyriac holds, at the end of a chain, a demon of terrific aspect; and in a precious fragment of a Crucifixion by the brothers Dünwegge, from the Duke of Norfolk's collection (Plate III), while the handling of the draperies and costumes themselves would seem to point to a more archaic period, the finished and realistic characterization of every type of facial malevolence is startling in its grotesque brutality.

The remaining qualities of Rigidity and Redundance are so closely connected that they may be considered together. The most definite expression of them is to be observed in the cast of the draperies known as Schnitzstil. The type is derived, of course, from wood-carving, an art which German sculptors in the latter part of the fifteenth century brought to an advanced degree of development. It is unfortunate that Mr. FitzHenry's beautiful and typical South German fifteenth-century statue of St. George (Plate II), since it is armed instead of draped, cannot illustrate this peculiar feature. The luxuriant, crisp, and complex angularity of broken folds, turning back, and over and over again, and resembling nothing so much as the waves of some tempestuous sea, suddenly arrested in the act as they leap and tumble, and frozen into fixity, is not certainly a feature which it is usual to select for admiration, notwithstanding the mannered style of it brings it into direct relation to cognate architectural forms of ornament.

It is this same quality which, whether—as in the splendid Basilica series at Augsburg—it frames its figure subjects with an actual architectural setting or not, makes early German paintings most unlike easel pictures, but thoroughly satisfying as decoration.

The architectonic instinct reigns indeed supreme throughout the whole range of German art. In the department of the silversmith it dominates just the same. To it must be ascribed the origin and perfecting of the guadroon, most suitable of all treatments in the precious metals, because, as is conspicuously the case in hanaps and allied objects, it emphasizes the ductility and the lustrous gleam of the material in a way that no other variety of ornament has ever done before nor since.

It is but rarely that this guiding sense of fitness fails. And when it does fail, it only serves to

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bring into greater prominence the principles that determine the practice of the arts as a whole. A case in point is Mr. Pierpont Morgan's magnificent tapestry panel which portrays a rabbinical legend of the Queen of Sheba putting the wisdom of Solomon to the test (Plate I). The design of this example leaves nothing to be desired, and the colours are as fresh and brilliant as though they had been dyed but yesterday. Yet one thing it lacks-congruity. It is believed to be unique as a specimen of woven tapestry of which portions are executed in cut pile, the latter being introduced to indicate the king's hair and the diaper pattern of the canopy hanging over his head, and the robes of both figures as well as the furred borders of the same. The work belongs to the early part of the fifteenth century. The only instance to be compared with it is later, about 1500, and consists of a tapestry front for an altar in the cathedral of Freiburg in Breisgau. In this case a few details like the fleeces of the sheep—the subject is the Nativity and the Gospel to the Shepherds—are executed in terry, that is to say with loops, not cut pile, like a Brussels carpet. This too is open to criticism, for it is tantamount to a confession of failure on the part of an artist who, when employing one medium, has to resort to the adventitious aid of another to eke out the effect of the work in hand. At any rate it betokens an untoward lack of sympathy with his material and imperfect appreciation of its capabilities.

And now, to conclude this notice of the products of German art, I cannot sum them up better than in the words of an eloquent passage from Ruskin, for that they are, in very sooth, 'instinct with a work of imagination as wild and wayward as the Northern Sea; creations of ungainly shape and rigid limb, but full of wolfish life; fierce as the winds that beat and changeful as the clouds.'

AYMER VALLANCE.



delightful it is to think that we still possess so much, despite the constant leakage abroad, of the art wealth which a former period had acquired as an addition to life, before art had become an asset on which the English gentleman could speculate. From the noise of the sale room and the blare of the advertised prices of objects of no artistic value, which constitute the average interest in art, we are able to turn to these delightful occasional exhibitions in the Burlington Club. The impression of a rare form of wealth is again strengthened by this exhibition, which brings together, not merely a series of delightful things, but the specimens of a school which has not as yet come into its own, doubtless owing to the fact that it is mainly in German-speaking countries that we can form an estimate of its range. With the exception of Holbein (who is not included in the scheme of this exhibition), Dürer and his following can only be appraised in such public museums as Munich, Vienna, and Berlin. Of Dürer, despite the gorgeous and well-known picture in the Uffizi, we might hardly be able to form an opinion at all as to his variety and scope as a painter, since the four superb works at Madrid are badly placed in that remote museum, and of lesser Germans we should know nothing. Nothing of the enchanting Altdorfer, but little of the quaint and sometimes delightful Cranach, of Grünewald nothing at all, and nothing of an exquisite minor master who is

HIS SUCCESSORS

hidden away in the museum of Basle, namely Nicolaus Manuel Deutsch, and this list leaves out of count minor portrait-painters and a host of admirable draughtsmen and designers of prints known only to collectors. Besides the magnificent and well-known series signed by Dürer, and the unmatchable woodcuts designed by Holbein, there are the woodcuts of Cranach, of Altdorfer, Nicolaus Manuel, of Hüber, often exquisite in quality, without counting a host of other active wood-draughtsmen, for the prints of Germany are one of the world's great artistic assets. Leaving Dürer as a draughtsman out of count, and Holbein as a physiognomist-draughtsman unique and unapproachable, we shall find even amongst minor Germans qualities of observation and a mordant workmanship. Art appreciation would benefit if we turned from the now fashionable minor hackwork of the eighteenth century, which is brainless and effortless, from fascinating researches in the exhausted sacristies of Italy, and from the creation of fifteenth-century schools where they do not exist, to the study of quite minor German masters such as Elsheimer. This digression has carried me away from the study of some five paintings now shown at the Burlington Club, which would be a valuable addition to any public museum, however rich or well managed, and three of which it would be a delight to see in the National Gallery of England.

A rich and effective sense of design, a rich and mordant sense of draughtmanship, a certain 'force-fulness' and a great sincerity, these are the major characteristics of the German school as a whole. It is active and emphatic where other northern schools are apt to be patient or even a little listless. The earlier tempera works by Dürer, notably the wings of the Dresden triptych and the William the



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Silent, are not only works of profound significance and sincerity, they reveal a dignity and restraint of general effect which makes them comparable to Mantegna; the colour is reticent and has a certain austere splendour which is rare in art, as of tapestry woven with silver and gold tarnished with age.

Of this phase no specimen exists in England, but of the later Venetian period this exhibition shows two works, the fine portrait from the royal collection at Hampton Court and an unfinished Salvator Mundi. In the Rose Feast now at Prague we can recognize the sitter of the Hampton Court panel,1 which, even more than the kindred portrait at Vienna, reveals on the part of Dürer a wish to emulate the colour and the condensed portrait formula which we associate with Antonello da Messina, though this pictorial convention was shared in Dürer's time by lesser Venetian craftsmen. This exquisite work, which it is a privilege to see in a good light, would be an inestimable addition to the National Gallery, or if it returns to Hampton Court let us hope it will be better placed and lit. Its authenticity has never been disputed, it is well preserved and of priceless artistic quality.

I would not confine the Italian influences upon the painting of Dürer to the sole influence of Antonello and Barbari. The Salvator Mundi (38) shows other forces at work. In this type of design the scheme is Venetian, and I would crave on the part of the reader some indulgence and a wish to meet me half-way in apprehending an impression given to me by this exceptional piece. In the cool colour-scheme I am conscious of an influence of Cima for which I can find no verbal explanation, since the milky blue, cold crimson, and cool green are not Cima's in their pitch; of this colour-influence of Cima I am again conscious in a famous work, The Martyrdom of the Persian Christians, now in Vienna, but on this impression I would not wish to insist. The colour of Dürer's work is so varied in its character, quality, and range that it seems to have varied with his environment. To realize this we have but to call to mind the little golden woman's portrait in Berlin which would chime exquisitely amongst the most tender Venetian pictures, and the cool Flemish tonality of the portrait of Bernard van Orley at Dresden. Dürer's colour varies not merely with the date and the locality, it varies with each picture: the grey tempera works, the brown enamelled portraits, are contrasted to works which are flamboyant in colour at times a little harsh; again he strikes out into a pitch for which it is difficult to find a parallel in painting, as in the portrait of Jakob Mussel, which is one of the most radiant, the most melodious pictures in the world.

The Salvator Mundi lent by Mr. Fairfax Murray is unfinished: the removal of the restorations has perhaps impoverished the old traces of its original foundation, the unusual hatching in

the face is in part modern but not entirely so, and for that which seems unlikely in it I would ascribe a Venetian origin, and imagine that Dürer had in view, for the moment, some such underpaint as we find in the Pietà in the Uffizi formerly given to Bellini.

So far I have been able to discuss two authentic works belonging to a fine period in Dürer's career. Three other pictures are ascribed to him in the catalogue; one of these is of fine quality, and to me at least an original of great importance. The two others are in one case a fine showy picture revealing his influence but not his hand, the third a damaged and humble copy of a poor and lost original. Of this last (30) I find it almost painful to speak, since it is here with the sanction of the name of so scholarly and astute an art lover as the late Dr. Lippmann. In my opinion hardly an inch of this feeble little picture, with its hesitating drawing and dull colour, can be ascribed to Dürer, whose colour at its worst is metallic, and whose draughtsmanship has never once flagged in emphasis and science. Let us remember the hard unpleasant Lucretia at Munich, dated 1518, with the over-modelling of each detail, and then look at the hesitation displayed in the chin, lips, and eyes of this Madonna with her puffy indefinite hands. Is it possible to imagine that Dürer, whose memory for structural facts would have enabled him to draw with his eyes shut, could have so articulated the body of the small dumpy child? By no speculation as to the possibility of failure in a master can I imagine this picture to be an original, and to me this would count in Dr. Lippmann's career as one of those slips of judgement for which we shall find a parallel in the Morelli collection at Bergamo. i.e. in two amazing pictures there ascribed by their former owner to Botticelli.

The large Madonna with the Iris from the Cook collection is a work of a very different rank, though I would ascribe it, not to Dürer, but to his influence. A drawing by Dürer in the Albertina gives us the Child who clasps the Madonna, and the tiny exquisite painting of the Madonna and Child at Vienna are also works bearing directly upon this handsome and showy picture; the wood-cut of the Holy Family dated 1511 is also allied to it; but should a drawing by Dürer of the entire work exist, which has escaped my knowledge, the force of such evidence would not alter the impression which the picture itself conveys. The colour is not Dürer's. The forms are too empty. the details in themselves too cursive, notably in some of the wood-work of the bank. The colour and general appearance of this work proclaim Grün as its author; the bright yellow flamboyant hair is his in character; to me the general appearance of the work is his, and I am reminded of his panel of The Visitation of the Virgin. The Madonna with the Iris is to me Grün's most admirable work.

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The March to Calvary from the same collection shows no such foreign elements, though doubts have been thrown on it. The sharp expressive touch, the crisp drawing, are elements which could not have been compassed by a copyist, however skilful. The two other known versions of this design need not detain us: that at Dresden is no longer given to Dürer by the direction of the gallery, the version at Bergamo was painted many years later and reveals no characteristic of the master in its workmanship. The version here shown is the original. No one whose eyesight takes pleasure in the minute niceties of draughtsmanship revealed in small insignificant details, such as spear-heads and sword-straps, could doubt this work, and these are qualities which in Dürer are instinctive and unfailing.

Of Cranach, the wayward and irregular Cranach, the Pintorrichio of the north, we have one work of great interest, a Melancholia, dated 1528, and a Madonna, and to him I would be inclined to attribute a portrait of a jeweller (62), which is placed in the show without attribution. No artist suffers more than Cranach by the varying quality of his output and the work of his assistants and followers; he should be judged on a certain number of works such as The Flight into Egypt at Berlin and the enchanting Adam and Eve at Vienna.

We must now turn to the sensational work of the exhibition-the Christ Taking Leave of His Mother, by Altdorfer (Plate III), a large and important work by a master who is rare in the quality of his art, and rare in the number of his pictures. This painting would be a priceless addition to a German gallery; one might wish that the directors of the National Gallery could realize its importance, for no other such work by this master exists outside Germany. Here we have all the fantastic faculty to create a world of wild woodland, crag, and cloud in which Altdorfer loves to place his dramas and visions. The fainting Virgin is dramatically conceived; the other figures suffer from the scale on which they are done. For Altdorfer works at his best upon the smallest scale; his exquisite St. George at Munich is not much larger than some armoured insect, and the forest in which he moves might be covered by a few sprays of maiden-hair fern. The catalogue does not allow to Altdorfer the little picture of St. Hubert from Glasgow; to ascribe it to him we have to speculate on the possibilities of failure, for in drawing and design the figures are below him in all artistic essentials. Yet the workmanship of the moss-like trees and the tone are so close to Altdorfer that this picture cannot count as an imitation; it may well be a shop piece on which he has worked. To Altdorfer is ascribed tentatively a most exquisite portrait (55), one of the jewels of the show; this attribution may be right, though there is nothing among his known

works which is quite comparable to it save the deep blues of the landscape and tiny pieces of drapery, and one agrees with this attribution not by a direct route of evidence, but by the difficulty

of suggesting another candidate.

The attribution to Huber of two portraits rests on the monogram, W. H., which we find on the better of the two; this evidence is, I think, sufficient, though this fine work displays qualities of harmony and gravity which would seem foreign to the character displayed in his admirable woodcuts and enchanting drawings. I am personally unacquainted with a picture by him. The male portrait (49) lent by the National Gallery of Ireland is one of the finest things in the exhibition (Plate IV); it is at once reticent yet very personal in handling, the sense of form is incisive, the workmanship cursive or calligraphic work, yet kept under control, and adding merely an element of charm to a portrait which has all the finest qualities proper to portraiture-dignity, restraint, and a gravity which in weaker hands might have passed into pathos. If this picture has been acquired within recent years the gallery is to be congratulated on the acquisition of a work which for the seriousness of its bent might have found a more easy purchase in Germany and France, where the taste of the modern collector is more sure, and less influenced by the follies of fashion and the ventures of the dealer.

The space at my disposal allows me only a brief mention of the allegory in tempera by Schaufelein and the small group of imaginative little pictures by and ascribed to Elsheimer, a little master who at times shows the imaginative invention of a

major master.

The directors of the exhibition have confined the section given over to drawing solely to the work of Dürer, that is to some ten frames or so; the quality of the works makes amends for any sense of disappointment, for it is in drawing that the German school challenges Italy at her best and surpasses any other country. In this field some minor men (Grün for instance) rise to the front rank. It would be difficult to surpass the silverpoint head (7) dated 1503; the beetle lent by Mr. Heseltine looks like a loan worthy of the Albertina. Dürer's later and looser manner of drawing is illustrated by a superb head done in the Netherlands (6), and to that period belongs a tiny and fairylike sketch of a landscape (10). The collection of plaquettes and medallions grouped in a large case is of the highest rank. A separate article would be required to do justice to the exquisite plaquettes of that enchanting, that adorable little master, Peter Flötner. Space again allows only a passing reference to the carvings on wood and on stone. Among the first is a work of unimaginable delicacy and force, a boxwood tazza after Beham which deserves a case to itself and an article to itself. C. RICKETTS.





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COLOURED POTTERY OF THE RENAISSANCE IN THE AUSTRIAN COUNTRY

SP BY M. L. SOLON SP

MERE glance at this truly remarkable book 1 is sufficient to make us anticipate the pleasure we shall have in lingering over a work which goes outside the commonplace range of subjects. While we prosecute our cursory examination through its richly illustrated pages, we find ourselves trans-

ported, as it were, to a strange land, where all that we see appears unfamiliar, if not absolutely new to us. The illustrations—particularly the excellent coloured plates—are curiously attractive; the letter-press promises to be full of surprises. This publication should be welcomed as a valuable addition to our knowledge of ceramic history in the Renaissance period. If we except the artistic stoneware with which recent publications have made us tolerably well acquainted, we stand—in England at least-sadly in want of information respecting the early pottery of Germany, and especially that of the Austrian provinces. The book of Ritter von Molthein comes to satisfy a want of long standing. For the first time the coloured pottery of German origin is brought before our notice, treated as a separate subject. This newly-formed group includes the earthenware brightened with variegated glazes; the enamelled stoneware; and lastly, the white stanniferous faïence painted with showy colours. Of this last kind we all remember to have noticed a few representatives in the ceramic collections. Forlorn oddities, often unsatisfactorily described, they have so far stood as an open problem. Isolated examples of an unnamed ware can scarcely do more than raise passing curiosity. Kindred specimens have to be brought together, and classified according to their varieties; the dates and places of manufacture have to be fixed through the researches of sagacious specialists, before general collectors can be expected to seek interest and profit in the pursuit of a new study. All preliminary work in that direction having been completed, the somewhat arbitrary formation of a group composed of the polychrome productions of the workshops of South Germany during the sixteenth and seventeenth centuries has been successfully attempted in this book. By far the largest portion of it is, however, occupied by the description of the white faïence, heavily embossed, roughly coloured, and covered with an opaque stanniferous enamel. Many examples of it may be seen in our museums attributed, erroneously, to A. Hirshvogel. They are known now to be the work of Paul Preuning,

1 Bunte Hafnerkeramik der Renaissance in den Österreichfechen Ländern. Von Alfred Walcher Ritter von Molthein.
Wien Grins fer alle en klosse, den 1 1 pp. vin 21. wich
25 pl. (1200) utel) and 130 text illust. M. 120.

of Nuremberg, and of his imitators in Bavaria and Saxony. The author has come to the conclusion that the secrets of making the white stanniferous faïence were imported from Italy. There is no reason to question the accuracy of the statement; we cannot see any marked difference between the technical processes employed in both countries. But on being transplanted into foreign soil the art of the majolist underwent a complete transformation. National tendencies were not to be stifled by the dictates of an imported taste. A peculiar style was then developed. Robust and effective it undoubtedly was; but it could not boast of much elegance and refinement. It is obvious that the German faïence-maker never troubled himself about rivalling the noble simplicity of the Della Robbia basso-rilievi, or the dash and brilliancy of the spirited work of the majolica painter-his art remained Teutonic to the core.

The archives of Austria have supplied numerous documents referring to the establishment and regulations of important potters' guilds in several points of the empire. By a judicious scrutiny of the original charters and other MSS., supplemented by the result of excavations made on the site of the old pot-works, and the examination of dated and signed specimens, the historian has been enabled to follow the doings of the craft from the earliest period, and to determine the leading styles of the production. All information of that kind has been turned to good account, and compressed into a series of independent chapters, each treating of a chief centre of manufacture and of the pottery that was made in the place. What has long been done in respect of the Italian majolica, is now on the point of being accomplished with regard to the old German faïence. We may hope that the moment is fast approaching when it will be possible for us to restore to their respective makers the productions of Steyr, Nuremberg, Salsburg, Gmunden, and other prolific centres, with the same facility as we can ascribe to their localities of origin the ornamental wares of Faenza, Gubbio, Pesaro, and Urbino.

In this succession of monographs, precedence over all others has been given to Steyr and its pottery. This is not so much because, at the Renaissance time, the town was only second to Vienna in industrial and commercial importance, but rather on account of the considerable trade that it had carried on with the Venetian Republic ever since the fourteenth century. From this fact the author infers that it was through Steyr that the taste for painted faïence and the methods for manufacturing it were introduced into South Germany. Common pottery had, of course, long before been made in the city. The conduct of the trade had been regulated by the still extant ordinances given,

Coloured Pottery of the Renaissance

in 1485, by Kaiser Frederich. In 1554, the number of master potters having largely increased, they were incorporated into a guild; the regulations which were formulated on that occasion became applicable to the craft in the seven towns of Upper Austria, viz., Steyr, Wells, Enns, Linz, Freistadt, Vöcklabruch and Gmunden. On taking office each of the masters adopted a private seal. Reproductions of these seals are given, ranging from 1554 to 1632. They all bear a one-handled jug placed in the centre of a shield and surmounted by a monogram. Intended only to be affixed to the acts and transactions of the council, the seals are never found impressed on the ware. Nor was any other mark ever used. Our only means of identifying the Steyr productions is a comparison with some specimens found in the possession of the ancient families of the town, to which a local origin may be safely ascribed. These pieces are conspicuous by the manner in which the design has been deeply incised in the ground, to be subsequently filled in with washes of plain colours. In this way are decorated the three dishes given as representative of the style; two of them showing a geometrical pattern, and the third one the rude portraits of two royal personages with the date 1550. A richly-coloured apothecary jar, embossed with heraldic animals—the arms of Otto Henrich von Losentein of Steyr supposed to be of a slightly earlier date, is, on the contrary, decorated in high relief.

In the year 1588 the manufacture had reached its best period; we hear that at that time the Steyr potters held the highest rank in Upper Austria. André Scheuchenstuel, who was master of the craft in 1603, enjoyed great repute. To him is attributed the large drinking-jug, of which we also find an excellent reproduction in the book. All over the piece raised subjects are applied, in a somewhat incongruous order, round a medallion of Adam and Eve; the whole being enamelled and painted with the regular majolica colours. Shape and decoration recall the inferior stoneware of the north. On the shoulder of the jug the letter P is seen faintly incised. This may be the mark of the workman. In that case it would stand for Petrus Piro, the leading hand in Scheuchenstuel's work-

shop.

Six faïence factories were at work in the town in 1610.

In those.

In the Krems valley have been found, during the past few years, many specimens of coloured faience presenting similar qualities of design and treatment. Many of them are of exceptional interest, being richly ornamented, and essentially Germanic in character. According to all appearances, they should be attributed to Preuning, the Nuremberg potter, from whose work they ofter no appreciable difference. Setting aside the natural explanation of their abundance in the Austrian Highlands by the probability of their having been

imported there from Bavaria, the author prefers to believe that they were made in the place where they are now found in quantity. It is not impossible that the manufacture of painted faience should have been established in Kremstal by one of Preuning's experienced workmen who followed the style of his master. But before this is accepted as a safe conclusion, the still missing name of the workman and the place where his works were situated must be discovered. Further researches may be attended with success. The parish registers of the region contain the names of about twenty potters of whom nothing is as yet known.

Next in importance to Steyr stands the town of Wells. A free guild of potters was there in existence since 1531. It received official recognition in the shape of statutes granted in 1589. In this chapter our attention is, at first, directed towards a covered beaker, preserved in the Zürich Museum. It is an historical piece, dated 1526, once belonging to the Swiss Reformer Zwingli. The surface is roughened with a thick coating of ground pitcher, which gives to it the appearance of coarse sand-paper. We are reminded that a similar effect has been produced by the same means upon the field of certain well-known drinking cups of small size adorned with the raised and enamelled portraits of Emperor Charles V and other contemporary princes. It should have been stated, by-the-by, that these vessels-true gems of the German potter's art—are stoneware, and not faïence. We cannot follow the lengthy disquisition which tends to establish that the Swiss beaker and the cups subsequently referred to are the work of Oswald Reinhart. This Oswald belonged to a family of clever craftsmen, the numerous branches of which were settled in Zürich, Winterthur, and Nuremberg. He was a master potter in the last-named town, where he worked in partnership with one Hans Nickel. In 1531 Augustin Hirshvogel, the celebrated glass-painter, geographer, and geometer, joined the concern. It is, however, doubtful whether Hirshvogel ever took any share in the professional work of his partners. On that account, the stoneware pieces said to come from the Nuremberg workshop could not be the work of his hand.

How this sanded ground, after it had originated at Nuremberg, came to be the chief technical feature of the Wells pottery, is not made at all clear. What is given for certain is that the majority of specimens discovered in or round the town offer the same peculiarity. Consequently, we are asked to consider the presence of a sanded ground on pieces of that period as a sign of local origin. The list is given of the masters of the guild between 1530 and 1639, with reproduction of their seals. Groups and statues of uncommon dimensions, namely a life-size figure of the Virgin and Child, still in site in the church of St. Florian,







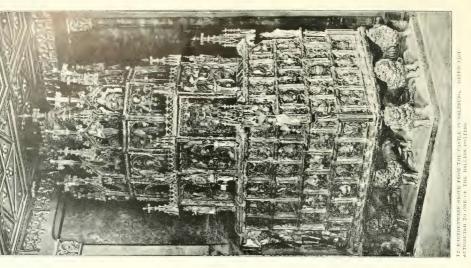


DAI 1.

OF ST. JAMES IN THERE-COTTA. PROVENANCE, CPPER AUSTRIA, BIGINNING OF SIMI PAIR
CENTURY. WILZER COLLECTION; IO. COVERED BOWL WITH PERFORATIONS, GREEN GLAZA.







ACHTAL POTTERRES DATED CIR. 1500 12. PARTHEMWARE SHONE FROM THE CASTLE IN SALZHUPA ATTERICTED TO ONE OF THE HALLEIN POTTERS



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testify to the ambition and capabilities of the Wells potters, also noted for their ornamental farence stoves.

Coming to the large amount of old coloured ware still remaining in North Austria, the author has to confess that the productions of the factories of Frankenburg, Passau, Efferding, and other places can scarcely be authenticated. All the leading styles of German manufacture are equally represented; and from the whole it has so far been impossible to extract anything that shows an indigenous character. Such a curious accumulation of pottery of various provenances in a district where pot-making wase xtensively carried on, is accounted for by the powerful organization of the carrying trade which, in the Renaissance times, allowed a constant interchange of products from region to region. Some glazed earthenware reproductions of the common types of Rheinish stoneware, and also a few imitations of the Nuremberg painted faïence, can, it is said, be credited to Linz.

At Gmunden, the manufacture of a popular white faïence had taken a great extension in the course of the seventeenth century. Numerous drinking-jugs and pieces of table ware, freely decorated in the Italian and Dutch styles, have now found their way into the museums and the curiosity trade. The makers are known, and the ware often bears their marks. Two dishes in the Germanic Museum, dated respectively 1613 and 1623, are the earliest known examples of the Gmunden faïence. But the civic archives mention, at the date of 1568, the existence of seven pot-works in the town, the productions of which

have still to be recognized.

Much more ancient are the records of the potting industry in the town of Salzburg; several names of pot-makers appear in the public registers as far back as 1442. It was not, however, before 1578 that the craft was legally incorporated. In all probability the tiles, friezes, columns and other parts which entered into the complicated structure of the faïence stoves were the staple articles of manufacture. To this class of work may be referred the exceptional panel of the Figdor collection reproduced on Plate XIV. It represents a workshop in which two potters are busy fashioning vases on the wheel. At each end we see the masters directing the men in their work. The figures, in full round, are supported and framed by an architectural design of elegant proportions. The whole is painted in bright majolica colours; and to the appropriate verses inscribed on the plinth is added the date 1561. This unique and admirable example, which has been with some authority attributed to Salzburg, might in itself warrant the assertion that the art had reached in this place a higher level than in any other German centre. However, now comes the query: - Which of the ornamental vessels, decorated in a style which savours of Italian mannerism and for which a local origin has been claimed, shall we consider as representing the proper character of the Salzburg faïence? In some cases plausible attributions have been presented; but they always rest on collateral evidence, seldom, if ever, confirmed by a mark or a decisive

inscription.

The concluding chapter is entirely devoted to the earthenware stoves. A whole volume would hardly exhaust such a pregnant subject. It is said that since the times of the Roman occupation some kind of warming apparatus of terra-cotta had been in use in the country. When came the revival of arts, what had been a mere article of necessity became, in the hand of the potter, a true thing of beauty. It is in his massive and richly ornamented stoves that the German craftsman shows himself at his best. The national ceramic art never produced anything that could, in a more befitting manner, associate with architecture and complete the inner decoration of the princely 'Schlosses' of the Renaissance. Scarcely had the stove-maker began to improve on the terra-cotta contrivances which, blackened with graphite, had so far answered more modest requirements, and perfected the composition of glazes and enamels, than he produced masterpieces of coloured pottery which his successors were never to surpass. A magnificent earthenware stove, preserved in the fortified castle of Salzburg, and dated 1501, affords a striking example of the consummate abilities of the workers of the dawning days. To attempt a description of that stove-which one might range among the seven marvels of the potter's art-would carry us beyond the limits of this article. Let it suffice to say that in technical excellence, as well as in the carrying out of the artistic scheme, it answers the most fastidious expectations. Is it mere coincidence, or must it be considered as a proof of a priority of invention? The fact is that we are bound to recognize that a suprising similarity of technics exists between the ware of the Salzburg potter and that which Bernard Palissy is credited to have innovated more than fifty years later. All the processes generally employed for the manufacture of coloured pottery have been brought into use for the production of the ornamental stoves. We have them in common earthenware, brightened with transparent glazes, uniformly green or black, or of variegated colours; and also in regular faïence covered with polychromic opaque enamels. The whole structure is built up of fragmentary parts, each of which is enriched with subjects in relief. It may be observed that the gothic style having persisted in Germany long after the introduction of the classical taste of the Renaissance, many of the stoves decorated with mediaeval designs may not be much older in date than those belonging to the middle part of the sixteenth century, which

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show portraits of Roman emperors and mytho-

logical allegories.

It would be idle to look out for a chief centre of earthenware stove manufacture. If Salzburg was justly celebrated for its artistic productions, it had to stand the competition raised by other towns where ornamented stoves were made by all the potters. Many of the finest examples of most ancient make are attributed to Steyr, Wells, Linz, and other places. With the fanciful models of the painted faïence stoves of the eighteenth century, the author is precluded to deal from the limits he has affixed to the scope of his work.

The transcript of sundry documents relating to the ceramic industry of South Germany brings the

volume to an end.

I have to thank Messrs. Gilhofer and Ranschburg for their kindness in allowing me to reproduce from the book the illustrations which accompany this article. The following tiles from the stoves reproduced on Plate IV, page 276, are reproduced in colour on the plate which forms the frontispiece to the present number :-

No. 1. Coloured glazed tile with portrait medallion of an emperor. Attributed to

Salzburg. Circa 1550.

.. 2. Tile with medallion of the Empress Aurelia. Salzburg (?). Circa 1550. ,, 3. Tile with a bear hunt. By the Master

Hans Schultes. Salzburg. Circa 1560.

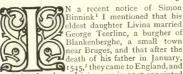
4. Tile with portrait medallion. Stevr.

Circa 1540.

,, 5. A figure in high-relief from the earthenware stove in the Salzburg Castle. Dated 1501.

LIVINA TEERLINC, MINIATURIST

M BY W. H. JAMES WEALE



settled in London. Livina was in 1547 appointed court-painter to Edward VI with a salary of £40 a year, paid quarterly,8 a position which she continued to hold under Mary and Elizabeth. At the New Year 1557 she presented Queen Mary with a little picture of the most holy Trinity.4 In 1558 she offered Elizabeth a portrait of Her Majesty finely painted on a card, and the queen gave her 'oone casting bottell guilt' weighing 23 oz.5 At the New Year, 1562, Livina presented a miniature, 'the Queen's personne and other personages, in a box fynely painted,' which Elizabeth set great store by and gave the artist one guilt salt with a cover weighing $5\frac{1}{3}$ oz. 5

George Teerlinc returned to Bruges and died there before 25 August, 1580.6 In 1561 Guicciardini makes mention of Livina in the following terms:-

Quant aux femmes et filles excellentes en cest art qui vivent

See Vol. VII, p. 355.
 Bruges: Town Archives. Registre du Greffe civil, 1544-45.

fol. 85v.

Trevelyan papers,' edited by J. P. Collier, I, 195, 203, 205.

New year's gifts to Queen Mary in 1556-7, quoted by J. Nichols, 'Progresses of Queen Elizabeth,' Vol. I, p. xxxiv.

6 Bruges, Town archives: Register of the property of Orphans in S. John's section, Vol. XIV, fol. 246

encore je vous nommeray quattre: la première est Levine fille encore je vous nommeray quattre: la prémière est Levine hile de maistre Symon de Bruges, laquelle (imitant son pere) est si excellente à manier le vermillon; que le susnommé Henry VIII du nom Roy d'Angleterre, voulut à quelque prix que ce fut, l'avoir en son pays, et à la suyte de sa Court, où elle fut riche-ment maricé, et bien aimée de la Royne Marie, comme à present elle est cherie et caressée amyablement par la Royne Elizabeth.?

An exhibition of miniatures held at 158B New Bond Street, in June, 1905, included two remarkably fine miniatures (oval, 50 × 39 mm.) ascribed to Livina, I know not on what authority. They were formerly in the Hawkins' collection, and at its sale on 13 May, 1904, fetched £1,000. They represent two sisters, seen full face on a bright blue ground, attired in a black and mauve costume with full velvet sleeves and cambric cuffs bordered with lace. The elder girl, who has a simpler ruffle than her sister, wears a ring on the fourth finger of her left hand, in which she holds a carnation; the younger has an apple. Both have blue eyes and fair hair drawn back beneath a bluish-black cap embroidered in red and gold. Around the one in gold letters is the inscription: Año Dñi 1590. Ætatis Suæ 5; the age on the other, 4. Being dated 1590 they cannot have been painted by Livina, who died before 1580. They have since been purchased by that distinguished amateur Mr. George Salting, who has also acquired the portrait of Simon Binnink.8

7 Description de touts les Pais-Bas,' p. 153; this work, com-

"Description to could be raise bas, p. 135, this work, completed in 1567, was published at Antwerp in 1567.

"Reproduced in this Magazine, Vol. VII, p. 355, from a photograph kindly communicated by Mr. J. Destree, who published it in the Bulletin des Commissions Royales d'Art et d'Archéologie, tom. 30, p. 288 | Brussels, 1891.

ART BOOKS OF THE MONTH &

THE ROYAL COLLECTIONS

THE ROYAL COLLECTION OF PAINTINGS. Vol. II. WINDSOR CASTLE. By Lionel Cust, M.V.O. London: Heinemann. f10 10s.

A FEW months ago we noticed the first portion of Mr. Lionel Cust's monumental work on the Royal Collections, which dealt with the pictures at Buckingham Palace. The second portion, dealing with Windsor Castle, lies before us, and so far as excellence of reproduction and general finish are concerned, it is in every way the equal of its predecessor. The chief difficulty publishers of books on this sumptuous scale will have to face in the future is that of weight. To do justice to famous collections the plates have to be large and numerous, so that bulk in the aggregate is unavoidable, but the immense weight of the mere paper might surely be reduced without sacrificing its quality. If that is impossible, two volumes or portfolios of moderate size would be far more handy than one large one. The criticism, it is true, does not apply so fitly to these books of Mr. Cust's as to some other publications of the same kind (THE BURLINGTON MAGAZINE itself is not above reproach), but excessive bulk and weight have been so successfully avoided in less elaborate volumes that a reduction in weight ought to be possible elsewhere. It would certainly be popular.

Each of the Royal Collections has a character of its own. The interest of Buckingham Palace lies chiefly in the Dutch and German pictures; at Hampton Court the North Italians predominate, with Dürer, Holbein, Rembrandt, and others to make variety; at Windsor Van Dyck perhaps takes the first place, but Holbein and Rubens, Gainsborough and Canaletto are seen to advantage, the last, indeed, as he is seen nowhere else.

Mr. Cust's selection and commentary, as might be expected, are in the highest degree sensible and scholarly. His task was one that called for a very wide range of critical knowledge, for sound judgement in holding the balance between the conflicting opinion of others, and for courage and tact in discriminating between the varying moods of the royal taste by which the collection was

gradually formed.

The first and last of these necessary qualities Mr. Cust possesses in a high degree. Where the Royal family have chosen their pictures and their painters badly he does not hesitate to say so frankly, and in looking over his commentary only one positive mistake appears to need correction. The usual signature of Rembrandt in the years 1628-31 is surely not 'R. H. T.' but 'R. H. L.'-Rembrandt Harmensz Leidensis-and the portrait of a young man to which Mr. Cust refers is signed and dated 'R. H. L. 1631,' as the reproduction clearly shows. The mistake is probably due to a momentary confusion with the later signature 'Rt.' In the matter of selection our only regret is that Canaletto should be represented by no more than three plates, while space is found for Van de Velde and Wouwerman.

Now the works of these dexterous Hollanders are common enough in other galleries, but nowhere else in the world may Canaletto be seen as at Windsor. The pictures of his early period, which were collected by Consul Smith, are the finest things of the kind in existence, and have led many to wonder if the Canaletto who came to England and painted so many tame and mechanical views of English buildings was really the master who produced such superb and majestic visions of Venice as the View of Murano and the Piazzetta, reproduced by Mr. Cust, or the picture at Trafalgar Square of the building that is now the Venice Academy. The question has been raised more than once of recent years, and Mr. Cust might perhaps have discussed it, especially since he repeats the statement that Canaletto's figures were sometimes painted by Tiepolo. The two questions are in reality one, and the Windsor collection supplies the key to it. We have spoken of the Piazzetta. Let that stand for a specimen of the work by which Canaletto made his reputation, work that is grave in sentiment, nobly designed, nobly coloured, and painted with a dexterous simplicity and good taste which Velasquez himself would have respected. Then success came, and with it the necessity of carrying out a number of commissions. The old simplicity of workmanship gives way under the strain and becomes a mannerism, at first not without a certain grace of its own, as we see in the picture of the Scuola di San Rocco at Trafalgar Square. Here the loops and flourishes of fat, facile paint have a certain pleasant freedom and appropriateness, but the charm soon vanishes, Canaletto's figures become mere tricks of calligraphy, while his buildings, his water, and his skies grow hard and cold, and approach the futility of his English manner. The Windsor series of pictures illustrates this downward progress with singular completeness, and leaves little or no ground for the theory that the true Canaletto remained in Venice, and that only a ghost came to England. Incidentally too Windsor supports the testimony of Trafalgar Square, that the figures and landscapes in Canaletto's work are by the same hand. There may be pictures by Canaletto on which Tiepolo worked, but neither in the Scuola di San Rocco nor at Windsor do we think there is definite or any proof of collaboration between the two.

In the thoroughness with which he accepts the conclusions of modern criticism Mr. Cust is liberal-minded almost to excess; for, on doubtful points, he appears once or twice to give a casting vote against his charges, as if to avoid any suspicion of favouritism. He thus votes for Justus of Ghent against Melozzo da Forli, and in the case of the Sir Balthasar Gerbier and his Family,

The Royal Collections

decides against Rubens. Yet, admitting the difficulty of date, and the existence of an earlier version of this group, we have still to face the fact that the picture, or most of it, is the work of a master, and that Rubens and Van Dyck seem the only masters available at the time and place. We even venture to differ from Mr. Cust's estimate of the added portion on the right. No hack painter could have caught and so deftly rendered the lively spirit of the little girl seated on the ground, and though the composition is undeniably weakened by the extra figures, the weakness is far smaller than it might have become in unskilful hands. Indeed, it is rather a good patch as patches go.

To many readers, however, the most interesting of Mr. Cust's notes will be those that relate to the portraits of Henry VIII, Elizabeth, and Edward VI. In less critical ages these bore the name of Holbein; now we see that they have only a general resemblance to his handiwork, while the gradual increase in our knowledge of the contemporary Flemish schools of portraiture makes a rough classification possible, and therewith a certain number of tentative attributions. We can thus separate with tolerable certainty a considerable list of pictures showing a definite French influence, from those in which the tradition of the Netherlands or of Germany is prominent. Of these French pictures again a certain proportion can be connected quite definitely with the Clouet family, even though we may still be in doubt as to the actual painter of any given work. The portraits of Henry VIII, the Princess Elizabeth, and Edward VI belong to another series of pictures in many respects resembling the work of the Clouet School, but usually larger in scale and a shade more rigid in treatment. A comparison of dates shows that these were painted after Holbein's death in 1543, and Mr. Cust admits the possibility of their author being François Clouet, but inclines with some reason to regard them as the work of a different hand. He suggests that Corneille de Lyon may be the painter, that he came over to England to fill the vacancy at the Court left by Holbein's death, and returned to France on the death of Henry VIII. No critic has had better opportunities than Mr. Cust of studying this difficult but most interesting period of Tudor portraiture, yet his conclusion on the subject cannot be regarded as final until Mr. Weale's account of Corneille is modified by subsequent discoveries. We are glad to see that he does justice also to that excellent artist Joos Van Cleeve, who surely was the painter of the skilful half-length nude of a man with a bow, sold at Christie's some months ago as a portrait by Holbein of William Tell!

Among the splendid examples of English portraiture at Windsor it is interesting to note how Reynolds for once fails to hold his true place. He was not popular with George III, and the dislike does not seem wholly unreasonable, since the portrait which Reynolds made of him in youth is a perfunctory affair, which may well have started a prejudice in that kindly but obstinate monarch. Gainsborough, on the other hand, shows to splendid advantage in the famous Duke and Duchess of Cumberland, in the mutilated picture of the Three Royal Princesses (the sketch at South Kensington, by the way, appears too sure in touch to be the work of Dupont), and in the oval portraits of the children of George III. In the case of these last the letterpress might have established more clearly the difference between the Princes Augustus and Adolphus. Those who know the strongly marked features of the duke of Sussex will not be in doubt, but as the plates are not lettered a stranger might easily be confused. The child portraits by Hoppner also are of singular felicity, and that unequal artist nowhere looks better.

In reviewing the publication as a whole, the uniform excellence of the plates is perhaps hardly more notable than the concise fitness of the commentary, and we hope that Mr. Cust may some day be able to complete his task by publishing an account, if necessary without illustrations, of the other pictures for which space could not be found in the work before us.

C. J. H.

PRINTS AND DRAWINGS

TURNER'S LIBER STUDIORUM. A description and a catalogue by W. G. Rawlinson. Second edition, revised throughout. Macmillan & Co. 1006. 20s. net.

THE first edition of this standard book has long been difficult and costly to obtain, and a new edition will be welcome to all students of Turner's life and art. It is not too much to say that its sane and upon the whole scientific character contrasts as strikingly now as when it first appeared, twenty-eight years ago, with the majority of the ever-multiplying volumes relating to the great painter.

The introduction to the book has been recast, and the revision to which the catalogue has been subjected has considerably increased its length mainly by the addition of valuable detailed notes upon the engraver's proofs, exactly describing the progress of each plate in its earliest stages. The author explains that he had not, at the time when he first wrote the book, realized the 'importance and transcendent merits' of these proofs. It is only of recent years that the public, largely through the munificent bequests of Mr. Henry Vaughan, has been in a position to endorse Mr. Rawlinson's judgement that as 'displaying the plates in their superlatively finest and freshest conditions' these impressions 'stand supreme,' it being indeed, 'in some cases, only in them that Turner's intentions can be really seen.'

It might, perhaps, be wished that this minute and illuminating examination into the history of

Books on Prints and Drawings

each plate could have prompted the author to piece together the evidence which he has thus accumulated into a scheme recording his views of the chronological order in which the plates may have been actually executed. The numbering of the series according to the date of issue engraved upon such of the plates as were published could not now be upset without causing much inconvenience in print-rooms and private collections, Mr. Rawlinson's original arrangement having been universally accepted as practically convenient and, within its limits, historically consistent.

Its weak side appears when the unpublished plates have to be placed in order. The assumption that all of them would have taken their places in the series had it been completed seems hardly to be borne out by the fact that many of them are technical experiments and a few of them palpable failures. It is true that the author provides the material for studying the relation of the undated essays made by Turner in soft-ground etching and aquatint with those the dates of which are approximately known. But the personal opinions of so learned an authority summing up the probable chronology of the plates—especially those engraved by Turner himself—would

have been of inestimable value.

Mr. Rawlinson devotes a footnote to dismissing some theories which have recently been advanced concerning the inconsistence of the traditions that the first part of Liber Studiorum was issued in January, 1807, and that the single plate engraved entirely in aquatint was a preliminary experiment made before the series was begun. Yet he prints a letter, written by Turner, and dated in December, 1807, which shows that this particular plate was then only recently completed. He brings forward the difference discernible between the style of the original drawing for this plate and those for the others as evidence in favour of the traditional point of view. An interesting letter, written by Mrs. Wheeler, the text of which is printed for the first time in the present volume, would seem, however, to indicate that similar characteristics should be found to mark four others of the drawings. A concession to modern fashion has been made in the omission of some of the quotations from Ruskin, and of remarks upon the meaning and intention of the prints, but the book retains a delightful atmosphere of calm, uncontroversial enjoyment and gentle enthusiasm only too rare in the artistic-historical literature of the present day. C. F. B.

Vasari Society's Reproductions: Nos. 21-32. Secretary, G. F. Hill, 10 Kensington Mansions, W.

THE second instalment of the Drawings by Old Masters issued by the Vasari Society is welcome in more than one respect. In the first place it indicates that the Society has not had to wait

for recognition, but has established itself at once upon a sound and satisfactory basis. Had not the subscribers already numbered some four hundred, they could hardly have received so much in return for their guinea subscription. The Society may also be congratulated on having held the balance fairly between aesthetics and scholarship, and in selecting drawings for reproduction have not forgotten that the claim of beauty is no less important than that of critical interest. There is, perhaps, a tendency in these days to regard critical interest rather than beauty as an avenue of approach to the study of art, but there can be no real doubt that the natural process of education is just the reverse, and that the great masters attract first of all by the charm and power of their work, and that the more minute details of criticism and historical development are interests of later growth. The fairness shown by the Vasari Society towards both ideals will thus, we think, prove to be the best policy from a practical point of view.

Among the drawings which compose the second part of the year's publication, the designs by Sienese artists for an elaborate pulpit (never carried out) in the Duomo at Orvieto will, perhaps, be found most interesting by the serious students of Italian art, but such things as the exquisite study of a child's arm by Lorenzo di Credi, the portrait drawing by Holbein recently acquired by Mr. George Salting, the noble head by Bartolomeo Montagna, and the enchanting landscape by Claude, can be enjoyed by those who have no pretensions to learning. The reproductions by the Clarendon

Press are admirable

JEAN-DOMINIQUE INGRES, Master of pure Draughtmanship. Twenty-four plates in Rembrandt photogravure, and a monograph by Arsène Alexandre. London: Hodder & Stoughton. 21s. net.

THE main portion of this folio volume is made up of reproductions of seven oil paintings and seven-teen portrait drawings, all on a sumptuous scale and leaving nothing to be desired in point of accuracy. The oil paintings include the Bertin and the Madame de Senomes, and if some such things as the Granet at Aix and the Desdebans at Bordeaux, with perhaps 'La Belle Zélic' at Rouen, had been included the list would have been quite beyond criticism. The drawings comprise some of the finest existing portraits, and are in themselves supremely excellent; but again, if the treasures of Montauban had been drawn upon the set might have been made more fully representative.

It is, however, with M. Álexandre's 'Monograph' that we have real fault to find. To ninety-nine Englishmen out of a hundred Ingres, if he is known at all, is known only as the painter of La Source, and it is a thousand pities that he should make his bow to the British public with no more solid introduction than this fluent discursive essay.

Books on Prints and Drawings

It is, of course, a much more graceful piece of writing than the average English work of the same kind, but it entirely fails to present any clear picture of Ingres either as an artist, a man, or a historical figure, and to call it a monograph is a sheer misuse of the English language. The plates themselves are the book's true justification, and any English portrait painter who studies them intelligently will be repaid a hundred-fold. Nowhere, not even in the portraits of Raphael, has truth more consistently become identical with beauty than in the drawings of Ingres, and at no time has the identity seemed less attainable than at the present day. Thus, although the book is not quite the ideal one, the publishers deserve every credit for a notable effort in the right direction.

ORIGINAL DRAWINGS OF THE DUTCH AND FLEM-ISH SCHOOL. Part VIII. London: Williams & Norgate. £1 14s. net.

WE have previously called attention to the remarkable fidelity with which this handsome publication reproduces the treasures of the print room in the Rijksmuseum, and the value of the series to serious students of minor Dutch masters. The gem of the present instalment is a magnificent study by Rubens of Hercules wrestling with the Nemean Lion, but the examples of Ruisdael and other masters are in their degree hardly less interesting.

ORIENTAL ART

CHINESE ART. Vol. II. By Stephen W. Bushell, C.M.G. Victoria and Albert Museum Handbook. Paper 1s. 6d., Cloth 2s. 3d.

INTO this book of 145 crown octavo pages, Dr. Bushell has compressed an account of Chinese Porcelain, Pottery, Glass, Enamels, Jewelry, Textiles, and Pictorial Art, a feat which, even with the help of 135 illustrations is a remarkable one, since either the first or the last subject alone could be but cursorily treated in such a limited space. To find serious fault with a writer working under these conditions, even were his scholarship far less complete than that of Dr. Bushell, would be unfair; and therefore we must at once preface the few comments we have to make by saying that the book as a whole is marvellously cheap, and a mine of accurate information.

The aesthetic importance of Chinese porcelain and Chinese painting is so immense in comparison with that of Chinese Glass and Enamel, that we are inclined to think Dr. Bushell has been a trifle too generous to these minor arts, and though we cannot honestly wish his account of Canton enamels were shorter, so admirable is it, we could wish that a few of the plates illustrating it had been added to the section on pictures. We have little fault to find with the reproductions of paintings that are given, still less with the method and

scholarship displayed in handling a vast and complicated subject within a very small compass, but we do regret that the compass is so small, and that the reproductions are so few. If Dr. Bushell does not perhaps show as firm a grasp of the aesthetic principles, value, and qualities of the various phases of Chinese painting as he does of the manufacture and development of Chinese porcelain, the difference is easily explained. Chinese painting is a new discovery, and though acquaintance with the decorative art of Japan has made acceptance easier to Europeans, it has not served to make technical and aesthetic ideals very far removed from our own a part of everyday knowledge. That will, perhaps, only be done by one who is a poet and an artist as well as a scholar and a critic; but, until the ground is thus cleared, no writer on Chinese painting can approach his task without a fear of failing from lack of proportion, the inevitable consequence of newly digested knowledge. Dr. Bushell has avoided the difficulty in part by his thorough knowledge of Chinese technical aims and processes and in part by a wise reliance upon the criticisms of Mr. Laurence Binyon, one of the two writers in England who have approached Chinese painting with perfect sympathy and adequate equipment of scholarship. Nevertheless we do not feel that Dr. Bushell's touch is quite so sure in the case of painting as it is in the section on porcelain. Here his great knowledge and his sense of method have free play, and are supplemented by an admirable series of illustrations. There was hardly room, of course, for any study of that fascinating subject, the development and design of pattern, invaluable as it is to the collector, but, from a practical point of view, a few words might perhaps have been added as to differences between the copies of archaic examples, made chiefly in the Yung Cheng and Ch'ien Lung periods, and the originals. As these copies form so considerable a proportion of the porcelain now in existence, the subject, supremely difficult as it is, should have been discussed, if only in a footnote. Chinese engraving too has some importance from the historical standpoint, and yet it has apparently been omitted altogether. It is curious to note that South Kensington, supposed by the innocent public to be the centre of our national taste and culture, continues to issue its publications with hideous bindings, and with a disregard of the elementary proportions of the printed page which even the cheap novels sold by drapers cannot rival. We venture to commend p. 120 to the notice of Sir William Richmond, Mr. Walter Crane, and the President of the Board of Education.

JAPANESE TREASURE TALES. By Kumasaku Tomita and G. Ambrose Lee. With 37 illustrations. London: Yamanaka. 10s. net. As the preface explains, this little book is not intended for historians or philosophers, but for

Art Books of the Month

collectors of Japanese objects of art who wish to know something more about the personages and legends depicted on their possessions than can be obtained from existing books. The work, in fact, is a kind of supplement to works like Mitford's 'Tales of Old Japan'; not very methodical, very complete, nor very well written, but still something that may be of use to those who collect. The stories are appropriately illustrated by reproductions of actual sword-guards and netsuké. We have said that the book was not very well written. We perhaps should add that it is not always the worse reading on that account. Take, for instance, the tale of Rochishiu, the policeman to whom the singing-girl complains of the conduct of her neighbour, the butcher. Rochishiu promises to go round just to talk the matter over' with the offender. 'The little confabulation which ensued offender. was scarcely, from the butcher's point of view, a success, for Rochishiu unfortunately happened to lose his temper and knock the butcher over, and the latter, showing no disposition to get up again, proved, on examination, to be unquestionably defunct.

MISCELLANEOUS

FENWICK'S CAREER. By Mrs. Humphry Ward. Illustrated from Drawings by Albert Sterner. 2 vols. Smith Elder. 21s. net.

ELIZABETH AND HER GERMAN GARDEN. Illustrated by Simon Harman Vedder. Macmillan. 7s. 6d. net.

THE good modern novel with its minute psychology is perhaps the most difficult of all problems for the illustrator. He cannot take refuge in the familiar conventional types of manly hero, pretty empty heroine, and black-browed villain who still play their melodramatic part in the sixpenny magazine, but has to paint portraits from description that must be full of a significance to express which even a clever writer needs several hundred pages, yet which must be recognized in an instant by a critical and exacting audience. The photogravures in this handsomely printed edition of Mrs. Ward's novel show that so far at least as the protagonists are concerned Mr. Sterner has worked with a sympathy and intuition that are beyond all praise. Phoebe and Fenwick in his drawings are as real and convincing as they well can be, and if we say that Eugénie in the first illustration of her is a trifle too sentimental, and that Welby has not the air of one to whom accomplishment comes easily, we are conscious of using a psychological standard which no other modern illustrator, except perhaps the illustrator of Tolstoy's 'Resurrection' (artistically Mr. Sterner's inferior), could stand. Mr. Vedder's colour-pictures have not the same searching intuition or the same seriousness-of seriousness, indeed, his subject hardly admits, but they are clever, pretty, and gay, as befits Elizabeth, her children, and her garden.

By Sir Walter Armstrong. GAINSBOROUGH. THE NEW FOREST. By C. J. Cornish. Seeley. 2s. net.

MESSRS, SEELEY have done wisely in re-issuing several of their well-known Portfolio Monographs in miniature form. The taste of the time appears to be all in favour of small volumes, and the two before us have not only the advantage of being produced with the singular good taste which has characterized the art publications of their firm, but of being really good books, which is more than can be said of the majority of the miniature volumes which have appeared during the last few years.

BOOKS, ETC., RECEIVED

TURNER'S LIBER STUDIORUM. By W. G. Rawlinson. Macmillan & Co. 20s. net.

Jan & Co. 203. net.

Jan Domingoe Ingres. Monograph by Arsène Alexandre.
Edited by Walter Shaw Sparrow. Hodder & Stoughton.
103. 6d. net and 21s. net.
DIE KUNST. FELICIEN ROPS. By Franz Blei. Bard Marquardt

& Co., Berlin. M. 1.25.
REMBRANDT UND SEINE ZEITGENOSSEN. By Wilhelm Bode.

REMMERANDT UND SERNE ZEITGESOSSEN, By Wilhelm Bode. E. A. Seemann, Leipzig. 6 marks. GEWÄLDE ALTER MEISTER. Lieterung 2, 3, 4 and 5. Richard Bong, Berlin and Leipzig. 5 marks. FERWICK'S CAREER. Edition de Luxe in two vols. By Mrs. Humphry Ward. Illustrated by Albert Sterner. Smith Elder & Co. 20s. net
NIEDERLANDISCHEN KUNNTLER-LENKON: JORDANNS-LIEVENS. II. Band, Erste Lieferung. Halm & Goldmann, Leipzig. THE CITIES OF SEAIN. By Edward Hutton. Illustrated by A. Wallace Rimmigton, A.R.E., R.B.A. Methuen & Co. 75. 6d. net. 7s. 6d. net.

ROYAL COMMISSION ST. LOUIS INTERNATIONAL EXHIBITION, 1904. The British Section. Compiled by Sir Isidore Spielmann, F.S.A. Issued by Royal Commission.

LANDSCAPE PAINTERS AND MODERN DUTCH ARTISTS. By E. B.

LANDUGATE TAINTERS AND MODERN DUTCH ARTISTS. By E. B. Greenshields. The Baker & Taylor Co., 33–37, East 17th Street, New York. 2 dollars net. EIN JAHRHUNDERT DEUTSCHER KUNST. By Hugo von Tschudi. F. Bruckmann, Munich. 1

F. Bruckmann, Munich. fr.
English Coloured Books. By Martin Hardie. Methuen & Co. 25s. net.

THE GUILDS OF FLORENCE. By Edgcumbe Staley. Methuen

& Co. 16s. net.
ENGLISH FURNITURE AND FURNITURE MAKERS OF THE EIGH-TEENTH CENTURY. By R. S. Clouston. Hurst & Blackett. ros 6d net

MAGAZINES RECEIVED

Repertorium für Kunstwissenschaft, Berlin. La Rassegna Nazionale, Florence. The Craftsman, New York and Syra-cuse. L'Arte, Rome. Gazette des Beaux-Arts, Paris. La schen Künste, Vienna. Onze Kunst, Amsterdam. Augusta Perusia, Perugia. The Kokka, Tokyo. Academia Heraldica, Madrid. Die Kunst, Munich. Revue de l'Art Chretien, Madrid. Die Kunst, Munich. Revue de l'Art Chretten, Lille. Frankfurter Bucherfreund, Frankfurt. The Fort-nightly Review. The Ninetteenth Century and After. The Contemporary Review. The National Review. The Monthly Review. The Review of Reviews. The Rapid

CATALOGUES, ETC., RECEIVED

ARTISTA OF ENGLISH SCHOOL. James Tregaskis.

COLLECTION DE FEU M. E. MOLINIER. Paris.

'GATHERING THE FLOCKS' (LOCH ALLORT) MEZZOLINT aljohn MacWhirter, R.A. Messrs. Frost & Reed, Bristol.

Mezzotint after

RECENT ART PUBLICATIONS[∗] ✓

ANTIQUITIES

Top (M. N.), and Wace (A. J. B.). A Catalogue of the Sparta Museum. (9 × 5) Oxford (Clarendon Press), 10s. 6d. net. Illustrated.

Illustrated.

BABLON (E.). Manual of Oriental Antiquities. New edition, with a chapter on the recent discoveries at Susa. (8 × 5). London (Grevel), 7s. 6d. net. Illustrated.

Lanson (Rev. G. E.). Memorials of Old Hampshire. (9 × 6). London (Bemrose), 5s. net. Essays on Hampshire churches and wall paintings; Romsey, Beaulieu, and Netley Abbeys, Christchurch, Eramshill, Basing House, St. Cross Hospital and St. Mary's College, Winchester, etc. Illustrated.

HANVEY (A.). Bristol; a historical and topographical account countries of the control of the countries of th

LARE (Rev. J. B.). Wenhaston and Bulcamp, Suffolk. Containing a description of the recently-discovered ancient painting known as 'The Wenhaston Doom.' (9×5) London (Stock), 25. 6d. Illustrated,

BIOGRAPHICAL WORKS AND MONOGRAPHS

MOUREY (G.). Albert Besnard. Accompagné de quelques écrits d'A. Besnard et des opinions de quelques écrivains et artistes sur son œuvre. (12×9) Paris (Davoust), 25 fr. Illustrations, some in colour.

Some in colour.

Wissback (W.). Der junge Dürer. (13×10) Leipzig (Hiersemann), 16 m. 96 pp. illustrated.

Birch (Mrs. L.). Stanhope A. Forbes, A.R.A., and Elizabeth Stanhope Forbes. (9×6) London (Cassell), 5s. net. Illustrations, 8 in colour.

MUTHER (R.). Francesco di Goya. (7 × 5) London (Siegle), 2s. 6d. net. 'Langham series of Art Monographs'; illustrated.
Bode (W.). Rembrandt und seine Zeitgenossen. (9 × 6) Leipzig

(Seemann), 6m.

Bode (W.), and Hofstede de Groot (C.). The Complete Work of Rembrandt. Vol. VIII. (18 x 13) Paris (Sedelmayer). Photogravures. With a reprint of the documents relating

Photogravures. With a reprint of the documents relating to Rembrandt. Concludes the work.

SINGER (H. W.). Dante Gabriel Rossetti. (7×5) London (Siegle), 2s. 6d. net. 'Langham series'; illustrated.

MARTHOLD (J. de). Daniel Vierge: sa vie, son œuvre. (11×8)

Paris (Floury), 175. Photogravures, cuts and process illus.

REYMOND (M.). Verrocchio. (8×6). Paris (Lib. del l'Art ance. a plates. et mod.), 4 fr. 50. 'Les Maîtres de l'Art' series ; 24 plates.

ARCHITECTURE

University of Liverpool: School of Architecture. Portfolio of measured drawings. Vol. I. (19×13) Liverpool (Univ. Press), 15s. net. Reproductions of 31 architectural drawings to scale of English and French xvII-xIX century exam-

mgs to scare or Enginsa and French xvii-xix Century exam-ples, by graduates of the school, with explanatory notes. LANGKOKONSK (K., Count). Der Dom von Aquileia: sein Sen und Seine Geschichte. Unter Mitwirkung von G. Niemann und H. Swoboda. (23×16) Vienna (Gerlach & Wiedling), f12 108. 22 plates, including 12 (the mosaics) in colour, and 97 text illustrations.

Bernotlli (R.). Die romanische Portalarchitektur in der Provence. (12×8) Strasburg (Heitz), 4m. Illustrated. Weitzel (W.). Die deutschen Kaiserpfalzen und Königsböfe

Weitzer (W.). Die deutschen Kaiserpfalzen und Königshöfe vom achten bis sechszehnten Jahrhundert. (10 × 7) Halle a. S. (Waisenhaus), 3 m. 45 illustrations. FOTHERGIL (G. A.). A pictorial survey of S. Cuthbert's Church, Darlington. (9 × 6) Darlington (Dodds), 2s. net. TRIGGS (H. I.). The Art of Garden Design in Italy. (17 × 13) London, New York (Longmans), £3 13s. 6d. 73 collotypes,

27 plans and process illus.

PAINTING

PAINTING

BEAUNIER (A.). L'Art de regarder les Tableaux. (9×6) Paris (Lib. cent. des Beaux-Arts), 10 fr. 69 plates. VOLI (K.). Die altniederflandische Malerei von Jan van Eyck bis Memling. Ein entwickelungsgeschichtlicher Versuch. (9×6) Leipzig (Pocsehle & Kippenberg), 13 m. With vol. of 57 plates (12×8).

COLETTI (L.). Arte Senese. (11×7) Treviso (Zoppelli), 41. 126 pp., illustrated.

MCKAY (W.D.). The Scottish School of Painting. (8×5) London (Duckworth), 7s. 6d. net. 'The Library of Art.' Illustrated.

Illustrated.

LEMONNIER (C.) MONNIER (C.). L'École Belge de Peinture, 1830-1905. (12×9) Brussels (Van Oest), 20 fr. 101 plates. * Sizes (height x width) in inches.

Ausstellung Deutscher kunst aus der Zeit von 1775-1875, in der Königlichen Nationalgalerie zu Berlin. Auswahl der her-vorragendsten Bilder mit einleitendem Text von H. von Tschudi. (13 x 9) Berlin (Bruckmann), 20 m. Illustrated.

ILLUMINATED MANUSCRIPTS

Il Messale Miniato del Card. Nicolò Roselli, detto il Cardinale d'Aragona. Codice della Biblioteca Nazionale Universitaria di Torino. (20×15) Turin (Bocca), 150 l. 134 phototypes; text by C. Frati, A. Baudi di Vesme and C. Cipolla.

BIBLIOTHÈQUE NATIONALE, Département des Manuscrits. Vie (8×6) Paris (Imp. Berthaud). Two sets of reproductions of French XIII cent. and XVI cent. illuminations, with

of French and Cent. and NY Cent. Infuninations, wind descriptions by H. Omont. 30 and 17 plates respectively. I, riprodotto a cura della Biblioteca Vaticana. (21 × 14) Milan (Hoepli). With 31 phototype plates, including 19 reproductions, 4 in colour, of the larger miniatures.

GOLD AND SILVERSMITHS' WORK, ETC.

MARQUET DE VASSELOT [J. J.). Catalogue raisonné de la collection Martin Le Roy. Vol. I. Orfévrerie et émaillerie (17×12) London (Quaritch), £14 subscription for complete work in 4 parts. Photogravures.

CALDICOTT [J. W.). The values of Old English Silver and Sheffield Plate, from the xvth to the xxxth centuries. Edited by J. Starkie Gardner. (13×10) London (Bemrose), 42s. net. Illustrated.

MOFFATT (H.C.). Old Oxford Plate. (12 × 9) London (Constable), 84s. net. [Collegiate; 96 photogravures and phototypes.]
PAIRPOINT (F.). Antique Plated Ware. (8 × 5) London (Riorden, 12, Noel St., W. printed), rs. [Sheffield Plate; 28 pp., and facsimiles of marks.

CERAMICS

CHAVAGNAC (Cte. X. de) and GROLLIER (Mis. de). Histoire des Manufactures françaises de Porcelaine. (10×6) Paris (Ficard), 40 fr. Facsimiles of maris. Franz (H.). French Pottery and Porcelain. (9×6) London (Newnes), 7s. dd. net. Library of the Applied Arts'; illus-

trated

PHOLIEN (F.) La Céramique au pays de Liège. (9×6) Liège (Bénard). 8 plates, 4 in colour.

HOBSON (R. L.). Porcelain: oriental, continental, and British

HOBSON (R. L.). Porcelain: oriental, continental, and British. A book of handy reference for collectors. (g × 6) London (Constable), tzs. 6d. net. Illustrated. FRANKS (Sir A. W.). | panese Pottery. 2 ed., with a bibliography. (g × 5). London (Victoria and Albert Museum), is. 6d.; cloth, zs. 3d. 138 illustrations and marks. Percevat. (S. G.). On the Brislington Copper Lustre Ware in the Bristol Art Gallery. (g × 6). A pamphlet of 8 pp., reprinted from the Bristol Times and Mirror, April 16, 1905.

COINS

HILL (G. F.). Historical Greek Coins. London (Constable), 10s. 6d. net. 100 reproductions.

Ambrosoli (S.). Atlante numismatico italiano (monete moderne).

(6 × 4) Milan (Hoepli), 81. 50. 1,746 reproductions.

Hocking (W. J.). Catalogue of the Coins, Tokens, Medals,
Dies, and Seals in the Museum of the Royal Mint. I.

Coins and Tokens. (10 × 6) London (Wyman), 10s.

MISCELLANEOUS

Lang (A.). Portraits and jewels of Mary Stuart. (10×6) Glasgow (Mac Lehose), 8s. 6d. net. 17 plates. Catalogue of an exhibition of the Arms and Armour of Old Japan, held by the Japan Society, London, June, 1905.

(II × 8) London (Japan Soc.), 218. 40 plates.

Wedner (F.). Whistler and others. (S × 5) London (Pitman), 6s. 24 essays, six reprinted from the magazines; with portrait of author.

portrait of author.

MAHDET (COUNT A. de) and DES ROBERT (E.). Essai de repertoire des Ex-libris et Fers de Reliure Iorrains. (12×8)
Nancy (Sidod), 30 fr. net. 380 pp. illustrated.

PRIDEAUX (S. T.). Modern Bookbindings, their design and decoation. (0×6) London (Constable), 10×6 dn. net. Illustrated.
Ancient Oriental Carpets. By the Imp. Royal Museum of Art
and Industry at Vienna. Part I. (27×20) Leipzig (Hiersemann). Text by A. von Scala; introduction by Dr. W.
Bode. Chromo-lithographs.

BUSS (G.). Das Kostüm in Vergangenbeit und Gegenwart.
(10×7) Leipzig (Velhagene & Klasing), 4m. 134 illustrations.

(10×7) Leipzig (Velhagen & Klasing), 4 m. 134 illustrations.

ART AFFAIRS IN GERMANY



'HE art of painting in miniature, always highly prized in England, is receiving more attention now on the Continent than formerly. I rather think the World's Exhibition at Paris in 1900 gave an impetus to this revival; some of our best modern artists—

among them Orlik is a notable example-are turning to this phase of art by way of relaxation from more ambitious work, with signal success. At the same time the interest in old miniatures is increasing notably. There was a large exhibition of excellent miniatures held at Vienna last year; the best specimens are to be reproduced in a fine volume which has been preparing for a long time. and which, containing some historical and critical essays, is at last upon the eve of publication, under the editorship of Leitschuh. Meanwhile F. Laban has issued a pamphlet, with excellent reproductions, on the miniatures of H. Füger, the Vienna Fuseli of a century ago, who in his big historical paintings was vapid and uninteresting enough, but who in these diminutive portraits betrayed extraordinary gifts. This year an important exhibition of miniatures is preparing at Berlin, to be opened at Friedmann and Weber's galleries some time during the coming autumn; old work and new is to be shown.

The art of silhouetting once upon a time flourished hand in hand with that of miniature painting. Three-quarters of a century ago the real artists of the scissors died out; lithography had given them a shock, and photography killed them outright. Occasionally one would find persons practising the art at the price of a few pence for the delectation of visitors to a café or some other public place, but these were nothing but charlatans. In these days of revivals even the art of silhouetting has received renewed attention, and the museum at Brünn inaugurated a fine show, embracing over 800 specimens. Almost all of them were about a century old, and very many, hailing from Viennese and other private collections, were historically interesting. There were portraits of Mozart, Charlotte Buff (Werther's Lotte), Schiller's sister Lotte, etc., among them. As usual, the enterprising man who is always about whenever any new movement comes along has put in his appearance promptly. The newest fashion is to get yourself silhouetted and to put the picture in a pseudo-empire frame. Some few artists are clever at it, but it will soon turn into a fad.

I do not know how matters lie in Great Britain, but the sale of pictures on the Continent, especially in Germany, is a most distasteful affair, as it is never effected nowadays without a lot of haggling. There is probably not a painting offered for sale to-day within the whole realm which is marked with the price that the artist eventually is satisfied

to accept. Purchasers know that the artists ask for more than they expect to receive, and so they try to drive hard bargains. Artists know that a deal of underbidding will ensue, so they put fancy figures on their work to begin with. It is a matter of dispute to whose door the blame is to be laid, but I am rather inclined to find fault with the artists, not only for not biding by their prices, but for the manner in which they fix their prices. The work of genius is beyond appraisement. Six thousand francs for the portrait of Whistler's mother is ridiculous; as far as that goes, 60,000 would have been equally so. But let us be candid and confess that such work is the exception, and that nine or, to be quite on the safe side, seven out of every ten pictures painted in our day are by no means so utterly transcendent as to be altogether beyond the ordinary basis of valuation. This basis always has depended, and will in a measure depend, upon the amount of actual labour, mental and physical, involved: and why should painting be valued so much higher than all other human pursuits engaging mental and physical labour? Motley would have been happy to let Murray have his Rise of the Dutch Republic for £100. No ordinary artist of any standing whatsoever would let you have a portrait or a landscape of a kind of which he completes a dozen at least every year for this sum. Motley's book, on the other hand, was the result of many years' labour, and its importance for the human race is not less than that of any but the very finest works of art. Is the product of the moderately successful artist, who paints half a dozen works for each of which he demands £150 or more, in any way superior to the good popular book of a semi-scientific kind, say a bright but not superficial monograph on some artist? Even recognized experts are satisfied to do such a volume for £50, and if they are conscientious about it they cannot finish more than two or three at the outside within a year. There is no doubt about it that the prices charged for works of art are nothing less than exorbitant. The result has been disastrous. It has induced the energy of dealers and the sporting instinct of collectors to drive particular pictures up to perfectly fabu-lous prices, altogether regardless of the intrinsic value of the works so exaggerated. Thus the market is narrowed artificially, as every fancy figure renders the sale of hundreds of other pictures impossible. Again, by over-estimating, from a pecuniary standpoint, their work, artists thrust it upon a most unappreciative public. For it is an established fact that the ability to understand and sympathize with a fine picture is in no wise the privilege of the wealthy; in fact, rather the reverse of this is true. Finally, the artists as a body would fare much better in the end if prices were greatly reduced in general. Many a man has his studio full of good work; a strange feeling of pride hinders him from lowering his figure, and

Art Affairs in Germany

sales are few and far between as the years go by. Were he to ask sums which the man of moderate means can part with he would probably be enjoying a handsome income. Reflections of this kind, probably, have led the director of the Kaiser Wilhelm Museum at Crefeld to arrange an art exhibition in his institution with, according to present notions, very low but absolutely inflexible prices. It is to be hoped that the attempt will be crowned with the success it merits.

F. Laban, of Berlin, has called attention to an interesting portrait of a young man, which he ascribes to Botticelli, and which, according to Berenson, would have to be attributed to his 'Amico di Sandro.' It belongs to the same member of the Kaiser Friedrich Museumsverein who recently purchased the exquisite The Letter by Jan Vermeer of Delft. Both pictures came from Russia, and both were bought for huge prices. We may notice with some degree of satisfaction that the times during which Germany was not 'in it' when the sale of fine paintings was concerned, from simple lack of means, are fortunately past, and our collectors are not backward in giving good round sums for what they want. The £700 paid

by a Berlin collector for a Dürer Melencolia at Leipzig last month speaks volumes, and it sounded strange, though not unwelcome, to hear an English dealer say 'I cannot come over to your German auctions, the prices are too high.' An important publication, by the way, of the works of art in possession of the different members of the Kaiser-Friedrich Museumsverein is pending. It will contain about thirty photogravures, the two paintings just mentioned among them.

The splendid Bismarck monument at Hamburg by Lederer has been unveiled at last. Hamburg, as being the nearest large city to Bismarck's own home, has always taken a particular sort of pride in him. There the newspaper which occasionally was the vehicle of his own views is published to this day, and it is perhaps fit that here the finest monument to the great man should be placed. Lederer's apotheosis, over life-size, is magnificently heroic without the slightest touch of bathos. The statue has grown out of human proportions and ephemeral traits into something eternal, which will perpetuate superbly the memory of the Iron Chancellor.

H. W. S.

ART IN AMERICA

MEDITED BY FRANK J. MATHER, JUNR.

THE PUZZLE OF RECENT AUCTION PRICES



SUALLY a tabulation of auction prices is only of routine interest. For a matter of twenty years past one might have predicted the results in New York. It would have been safe to say that the high prices would be paid for fine examples of the Barbizon

School, with a few favourite painters of the Institute and an occasional old master as disturbing factors. But this year's table, printed on opposite page, which includes all prices above \$5,000, is a puzzle out of which at first blush absolutely no rhyme or reason is to be made. The heroes of our auction sales are, according to this showing, first and foremost Mauve, with an unrivalled record of expensiveness; then, in diminishing costliness and glory, Rembrandt, Josef Israels, Cazin, Schreyer, and Corot. Clearly it's an eelectic market.

The omissions from the list are perhaps more significant than the entries. The painters of the Institute are in complete obscuration; several good Gérômes sold far below our limit. The appetite for Barbizon, it would seem, is unappeased, but the supply of good examples has pretty well run out. In fact, probably a hundred forgeries of Diaz, Corot, Rousseau, and Daubigny are sold at base prices for every genuine example that comes

under the hammer. Our collectors are turning perforce to such outsiders as Mauve, largely because they cannot get Barbizon, and because some little bird in the form of a picture merchant has whispered that Mauve is the coming 'good thing.'

If the Fontainebleauists are far to seek, passable old masters are more so. Rembrandt, Largillière, and Van Loo represent the class on our list. A certain number of rather poor or dubious Gains-boroughs, Romneys, and Sir Joshuas were sold last year as usual, but in this class of auction, purchases our buyers take counsel as much of their misgivings as of their enthusiasms; and rightly enough. The market for old masters has always, for obvious reasons, been limited here; yet there have been few seasons in recent years when the offering was so slight and inferior. Such sales are usually arranged by dealers. Mr. Ehrich this year brought together a small group of paintings by minor Spanish artists of the seventeenth century, which was an interesting if not a very important feature of his annual sale. Little can be said of other dealers' sales of old masters last season, except that the arts of the forger and 'improver' have perhaps never before been exploited in so wholesale a fashion. The beggarly -though still excessive-prices paid for this pseudo-antiquity may prove a deterrent in the future. But so long as new wealth desires to furnish great houses as quickly and expensively as possible there will continue to be a living profit

in dumping the pictorial rubbish of Europe in the New York market.

Both in Barbizon and in the older schools we have observed the working of a kind of aesthetic 'Gresham's Law,' by which the inferior expels the

LEUROPEAN PAINTINGS AT AUCTION, WINTER 1905-6

Prices of 5,000 dollars and more are noted. A few records, in which the authenticity of the picture or the genuineness of the sale is fairly in doubt, have been omitted. Unless otherwise stated all sales were conducted by the American Art Association.

Artist	5	Subject	Sale	Date	Price
					8
Bouguereau	Sea She	lls		Jan. 26	6,511
onstable	The Loc		. Ehrich t	Mar. 21	6,200
	d'Avea	у	. Jefferson		10,50
4	On the	Banks of the		. Jan. 20	
	River	Bathing	knox	Jan. 26	8,500
Daubieny		on the Oise		Feb. 16 Apr. 27	9,700
etaille	Départ	du Canton			
Diaz	ment	orest			
sraels		a of the Cot		 . Feb. 16	7,000
	tage .		. Jefferson		19,50
acque	The Wi	dower of Fontaine			8,500
acque		oi Fontaine		 . Jan. 26	7,300
argillière	Marquis	e du Chatele	t Fischoff i		10,00
awrence		gerstein Child			
faris, I.	Canal. A	msterdam	Jefferson		6,100
dauve	Return	of the Flock			42,25
veuhuvs	The Los	gers			28,10
Rembrandt	Petronel	the Baby la Bays, dated	1	- 11	5,200
chrever	1635	Carrente	11		20,60
chreyer	The Co	n Smuggler	s Bishop	Jan. 20	13,00
	Sultan		Knox	. Jan. 26	8,100
11	The Rei	reat		. Mar. 2	5,600
roven	Cattle	onnaissance			5,400
an Loo an Marcke	Marquis	de Maillebois	s Fischotl †	Feb. 23	6,000
an makene	ket		Knox	 . Jan. 26	13,10
11	Cattle of	n the Plains	. letterson		10,00

t These sales were conducted by the Fifth Avenue Art Galleries.

AMERICAN PAINTINGS AT AUCTION, WINTER 1905-6

Prices of 1,000 dollars and more are noted

Artist	Subject	Sale	Date 1	Price
Bierstadt, A	Siarra Navada			*
Dietotaut, A	Western Kansas in		Jan. 20	1,650
	Skating Days in Old		Mar. 1	1,390
	Brubant	Bouchton-Richards >		1,500
Brown, J. G	Dress Parade		1 ch g	1,025
Brush, G. de F	Indian and Lily			4,900
Gifford, R. S	Shores of Vineyard			413.20
	Sound	Gifford-Truesdell	Feb. 2	1,275
	Near the Ocean			
	After the Rain		- 11	1,025
Inman	Macready as William			11043
	Tell	letterson	A) r. 27	1,000
Inness, G	Sunset	Clousen	Mar. 10	1,525
Keith, W	The Majesty of the			40 /3
	Oaks	Scott	1 eb o	20100
Knight, R	Haying Time, Polssy	Bishop	Januago	2,000
doran, T	The Teton Range	Schlemm et al.	Mar 2	DURNING
Richards, W. T.	Baldart Castle, Ireland	Boughton-Richards +		2 2
	Atlantic Rollers			1.00
Sargent, J. S	Ideal Head			1 -

Deceased.
 These sales were confucied by the Litth Avenue Art Galleries.

superior product. The same principle, with reservations, seems to hold in the American field. The supply of good American canvases by the approved masters has apparently been exhausted, and just as fine landscapes by Inness, Wyant, and Homer Martin are disappearing from the better class of sale-rooms, the respective forgeries begin to abound in the cheaper auction market. Not long ago there was an advertisement for 'artists to do landscapes in the Inness style,' and to judge by the appearance of certain galleries the appeal was not made in vain. The evil exists higher up. It is rumoured that a well-known collector of American pictures has acquired an example of Homer Martin obviously important-and Martinesque. There is talk of a law-suit against a highly considered dealer, but such an outcome we take leave to doubt. 'Addition, division, and silence' is the formula by which our political bosses have prospered; a certain minority of our picture dealers add a complementary practice which may delicately be called 'redemption.' It applies to the doubtful pictures they have put afloat. This graceful custom is expensive, but in the long run publicity might be even more so. The richness of the topic has led us astray from the condition of the auction market as regards American art. Since the old-time favourites are no longer available, and no foreign school has or is immediately likely to hold a predominant position, the time seems auspicious for trying to establish a stable market for our contemporary painting. It would be no little service to our artists if the best of them could be sure of so quick and safe a sale as certain professional purveyors to the auction rooms already enjoy.

There would be some hazard in the undertaking. Many a talented painter has had to regret bitterly a decision to sell out. Still, the occasion is more propitious than formerly. The price of 4,900 dols, paid for George de Forest Brush's beautiful Indian and Lily, at the Knox sale, is an encouraging indication. The sterling work of the late R. Swain Gifford sold, if too low, yet remarkably well, considering the number of pictures offered. In fact, with a single exception, no good work by a contemporary painter has been slaughtered this season, although the sales have lacked the sustaining support of the favourite landscape trio.

On the broader theme of the prevailing taste in pictures as reflected in sales at auction, one may only say that the old gods are in seclusion, and the new have not yet been installed. Early English and Barbizon are equally played out. A drift towards French portraiture of the eighteenth century is discernible, but the new fashion has not yet been set. It would be as well if no exclusive new tendency should prevail. From the present rather hesitant eelecticism might grow a real catholicity of taste, and a correspondingly varied picture market, if buyers were left to their own devices.

Art in America

But the picture trade has never been a friend of laissez-faire. As these words are written some conclave between New York establishments and their Paris principals may be formulating the mode for ten years to come. It is an open field for guessing what school is next to have its innings. What muse and of what nation will next cry with assurance 'Come, buy my cherries'?

CASSONE FRONTS IN AMERICAN COLLECTIONS

The intention of these articles is to reproduce and describe all cassone panels and salvers (deschi da parto) in this country. These charming decorative pieces of the quattrocento have always attracted American amateurs. The Jarves collection, as now exhibited at the Yale Art School, contains no less than six items to our purpose, and originally included more. The Bryan collection, now in the galleries of the New York Historical Society, presents two salvers and one cassone front. Besides these amateurs of the fifties and sixties later collectors have shared this taste. Mr. John G. Johnson of Philadelphia has two pieces of great interest; Mrs. John L. Gardner's four panels at Boston include Botticelli's Lucretia, from the Ashburnham collection. It is of quite the finest class, whether considered from our restricted point of view or more broadly. We shall begin with it on the principle of putting our best foot forward. The remaining panels of certain authorship will follow from time to time, preceding those that can be attributed only vaguely or stylistically.1

Since the two writers have been for a matter of twelve years in constant exchange of views on Italian painting, it may not in every case be possible to give to each his due. Nor does it greatly matter. For the convenience of readers, we will sign each his part when the case permits. Otherwise a rough statement of the nature of our collaboration might be that the critical attributions are in general Rankin's, the final form of the text is in

most cases Mather's. There follow lists of the pieces actually in hand or under advisement. We would be very glad to

get information of other cassone fronts or salvers. of which undoubtedly a number must have escaped our notice. Of the following fifteen pieces photographs are ready and will be published in due course:

In the collection of Mrs. John L. Gardner, Fenway Court, Boston:

Botticelli, Lucretia.

Pesellino, Six Triumphs of Petrarch-two panels.

In the collection of John G. Johnson, Esq., Philadelphia:

Jacopo del Sellaio, Wars of the Romans and Sabines, Wedding Feast in Boccaccio's novella of 'Nastagio degli Onesti.

Jarves Collection, New Haven, Conn.: Style of Benvenuto di Giovanni, Love Bound

by Maidens (salver). Masaccio (style), Garden of Love. Based apparently on Boccaccio's 'Visione Amo-

Uccellesque, Tournament in Piazza of Santa Croce, Visit of the Queen of Sheba to Solo-

'Compagno di Pesellino,' Scenes from the Aeneid-two panels.

Sellaio, Story of Actaeon. Metropolitan Museum, New York:

Piero di Cosimo, Primitive Man: The Hunt; Bringing Home the Booty-two

New York Historical Society:

Uccellesque, Triumph of Fame (salver). There remain several pieces at present unavailable for reproduction either through intrinsically bad condition, owner's refusal of permission, photographer's delay, or our own uncertainty of mind. For the sake of record the list is offered. Some of these pictures will certainly be transferred later to the category of imprimendi.

In Mrs. Gardner's collection:

Falconetto, Departure for Battle, with

In the collection of L. E. Holden, Esq., Cleveland, O.: Florentine School, A Tournament.

In the collection of Miss Eleanor Blodgett, New York:

Matteo de' Pasti (?), The Storming of Pisa. New York Historical Society:

Matteo de' Pasti (?), Triumph of Julius Caesar (considerably damaged).

Uccello (attr.), but apparently early Bicci school, Birth of St. John (salver, dated 1428).

Most of the material in the two lists is unpublished. In other cases inferiority of previous reproductions or their expensive and limited publication makes our repetition by no means a vain one.

WILLIAM RANKIN.

1 This division corresponds roughly to the quality of the pieces The panels of indeterminate authorship are generally the work and panels of indeterminate authorship are generally the work seldom has the excellence that such painters as Botticelli, Piero di Cosimo, Pesellino, or even longe internallo Sellaio, show in the industrial field. The little men, however, often have much decorative skill and considerable inventiveness. The presenta-

tion of their work needs no apology.

Such provisional personalities as the various 'amici,' 'alunni,' and 'compagni,' we have relegated to the second or uncertain We appreciate the value of these stylistic inferences, but feel that such criticism is only at its beginning. For example, both the present writers suspect that two persons have been rolled up into Amico di Sandro, and that Pier Francesco Fiorentino may be similarly dissociated into two or perhaps three personalities



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BOTTICELLI'S 'LUCRETIA'

Except for a brief note by Mr. Berenson,1 this fine panel has hardly had its due of appreciation, although it was well known when in the Ashburnham collection, and was exhibited at the New Gallery in 1892-3. For me it quite holds its own with the Calumny, the marvellous Nativity of the National Gallery, and the Pietà at Munich, which let him doubt who dares. And Mrs. Gardner's picture has a quality of its own, nowhere else so strikingly displayed by Sandro, in the appropriateness of the architectural setting to a specific tragic theme. Vengeance is being sworn against a prince, a revolution is at its birth. Could a more fitting theatre for a great political event be imagined than this piazza enclosed by royal palaces and a triumphal arch, and, by a happy anachronism, presided over by a statue of the tyrannicide, David? Possibly this architecture would not pass with an ancien of the Ecole des Beaux-Arts. So much the worse for the diploma'd gentleman; it is tragic staging of a magnificent sort, and should be judged only as such.2

The story is told in three scenes with admirable reserve. No one who has read the many versions of Tarquin's foul deed can forget the sickness at heart-and almost at stomach-that the narrative induces. Shakespeare is, if anything, more ingeniously revolting than the rest. Botticelli has throughout dealt in symbols and suggestions. At the left Lucretia is swooning under the physical terror of Tarquin's threat. At the right she staggers moribund out of the palace. In the centre the knife has done its merciful work, and her kinsman Brutus calls for vengeance over her outraged body. The grimness and horror of the antecedents are conveyed chiefly by the agitation of the group around the bier. The figures should be studied one by one, for there is a surprising variety of expression, as if Sandro in those strange later years had become a very connoisseur of tragic shades. In the warriors one sees all feelings from utter prostration to furious indignation. A youth at Brutus's right sentimentalizes, most are consumed by a very determined and essentially Roman wrath. The group of women at Brutus's left is also strongly characterized, though only the heads are seen. They suggest a more collected compassion-rather pity than ire. The figure with hands to face closely resembles one of the Maries in the Poldi-Pezzoli Pietà. The rapprochement suggests for Mrs. Gardner's panel a date not much earlier than 1500.

The general picturesqueness of the composition scarcely needs to be emphasized. The contrast of the pale right side, kept in a warm yellowish terra-cotta, with the deep salmon tones of the palace to the left is most effective. The outlet upon a campo with palaces and a Florentine gatetower is refreshing. Except for the broad expanses of varying terra-cotta pinks and bronze there is little positive colour. Lucretia's green robe is the strongest note. It is repeated by one or two darker mantles in the throng, and by way of contrast there are draperies in a notable orange yellow. Most of the stuffs are hatched with gold. The harmony of the picture is more rich and sombre than the photograph indicates.

F. J. M.

THE LATER WORK OF BOTTICELLI

Disillusionment and retrospection are reflected in Botticelli's late work, and one thinks of the moral atmosphere of the time, perhaps, more than of the art itself. The master, always a sensitive and impressionable, but likewise, we feel more and more sure, an earnest and healthy man, seeks in the study of Dante and in antique themes a consolation for the woes of Florence, and protests against the art ideals of his own age in a visual language which for detachment and abstraction has no counterpart in the Renaissance.8

Whatever our view of the absolute aesthetic value of such art may be, its importance as a human phenomenon transcends formal criticism, and to treat Mrs. Gardner's cassone piece as mere decorative painting is to obscure its significance. One may admit a narrowing of the range and spontaneity of Botticelli's sense for beauty in these late examples; but even on formal grounds, and considering the comparative want of monumental theme or occasion to inspire the artist, the consistent working-out of the master's stylistic tradition indicates that Botticelli, if less enthusiastic, is mentally as active as ever. If there is a decadence it is not in any personal weakness that it manifests itself. The age was out of joint. Whatever is the date of the Dante drawings at Berlin, the essential aloofness of the master's art, which is the note of his late style, is no more evident in them than his evenness of temper and

¹ Gazette des Beaux-Arts, March, 1896, p. 206. What wild work a bungler could make out of the same materials may be seen in Amico di Sandro's pastiche of this work, Pitti, No. 388, attributed to Filippino. While on this matter of the architecture, a list of the bas-reliefs, which are

matter of the architecture, a first of the Dastrelies, which are unavoidably blurred by the reduction in scale, may be given:—
Fortico right.—Deeds of Horatius Cocles.
Portico left.—Upper subject unidentified; and below,
Judith and Holofernes.

Triumphal arch, attic .- Centre, captives bearing captured vessels and conquerors; left, Quintus Curtius before the chasm; right, Rape of Sabines (?)

Above left gateway.—An Assassination.

Above right gateway.—A Conspirator's Vow.

⁸ One can hardly fail to note in this connexion the interesting technical analogies between Botticelli's line and colour in his latter days, and that of the late Buddhistic schools-Tibetan latter days, and that of the late buddhistic Schools—Install and revived Tosa. In all instances we have to do with a curi-ously expressive calligraphy. A most refined ideography takes the place of literal representation. But Botticelli's later art, being unconfined by bireratic considerations, is, of course, more deeply humanized than its Far Eastern analogues. F. J. M.

Art in America

sincerity of interpretation. Such constant repetition only the sanest emotionality could have conducted to the end without a single lapse or relaxation of nervous energy. How vibrant is Botticelli, yet how absolutely unfeverish!

Much of the charm of Botticelli is due to the simplicity and abstraction of the handling, and for the general public an atelier work suggests the atmosphere of the master's idealism and may even appeal more sympathetically than the more austere and thoughtful originals. The late works of the master especially are too personal and too extreme in their exploitation of a single medium of emotional expression-that of moving rhythms -to reach the general public at all. But those who are able to understand the sheerness and depth of the master's meaning in everything and to appreciate the aesthetic and historical significance of his style will welcome in America an example of the late work as especially useful; for while in most phases the master's colour and handling count for very little in comparison with his form, which can be studied well in reproductions, they count in his last works essentially, and round up an artistic essay as a logical and consistent whole. One thinks of Botticelli as the painter in Mrs. Gardner's Lucretia (and particularly in Dr. Ludwig Mond's S. Zenobio panels at London), with a new sense of the vitality and originality of his genius.

In his extreme phases of what is a sort of form and colour impressionism, the logic of the effect is as pure as the formal means may be eccentric or bizarre. I should think the professional inspiration of such work to be most tonic, however abnormal its language. The style is impotent in his imitators' hands, but has with the master a true objectivity. It is historically a mediaeval implication through Fra Filippo and Lorenzo Monaco, but Botticelli's personality transcends the tradition. No more interesting problem presents itself in the history of Italian art than the proper estimate of this unique Florentine product in its relation to the general intellectual and emotional life of the time. There has been practically no adequate criticism of the master available for the public except Ruskin's unscientific intuition; and it is a misfortune that the artist who most typically illustrates Renaissance culture as a constructive impulse without drift towards decadence should be at once a mystery to us and a theme for the merest dilettantism. WILLIAM RANKIN.

NOTES ON CURRENT EVENTS

The nine days' wonder about Mr. Fry's alleged restorations at the Metropolitan Museum would be hardly worth recalling except as evidence of the ultraconservatism of a Republic, or for the sake of commemorating one or two unintentionally humorous features of the episode. Mr. Fry,

shortly after his arrival, had a much-discoloured Rubens, The Holy Family with St. Francis, carefully cleaned. When the picture reappeared with its shining morning face, there happened what always ensues when a favourite canvas is in any way changed. Artists, amateurs, even other museum officials, whispered audibly that a masterpiece had been ruined. Academy Notes, of Buffalo, published these griefs, giving the officers and trustees of the Metropolitan Museum an opportunity to say that after investigation they were satisfied that all cleaning and restoration done under Mr. Fry's orders had been carefully and skilfully done. The task of his apologists was made delightfully easy, because his critics, scenting devastation in the air, had complained bitterly of harmful manipulation in the case of three pictures that had not been touched. Perhaps the only moral that can be drawn from the merry war is that a new curator in a hypercritical milieu had better postpone the cleaning of very brown and much-loved pictures until his second year.

Some eighty museum officials met last month at the New York Museum of Natural History, and organized the Association of American Museums. Scientists were largely in the majority, and it seems probable that for the future the Association must undergo division into sections. These severe specialists bore each other horribly in general concourse. The Association gives promise of much usefulness. Apart from discussion of policy and administration, its conventions should furnish opportunities for personally arranging exchanges and loans-useful practices that are only in their infancy among us. At the opening session Mr. Benjamin Ives Gilman, Secretary of the Boston Museum of the Fine Arts, gave an interesting account of what may be called the Boston theory of museum management. With the arguments for and against small and rigidly select public exhibitions the readers of the April Burlington are already familiar. The selective or anthological idea is making its first proselytes among the officials of scientific museums.

Summer exhibitions of painting are liberally provided, but that of the Buffalo Academy deserves especial attention, because it represents a somewhat novel idea. The intention is to bring together the finest American paintings of the past three years. Rather more than a hundred canvases have been chosen, and these are the personal selection of the director of the Academy, Dr. Kurtz. Inevitably the injudicious friends of the exhibition have announced a hundred masterpieces. I have not been able to go and see if there are as many as that, but presume that there is a sufficient number of excellent pictures to justify Dr. Kurtz in thus boldly cutting loose from the customary juries and committees.





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I-ALFRED BEIT



O the art world in general the late Mr. Alfred Beit was principally known as the possessor of a famous collection. The Italian bronzes and the fine ex-

amples of the great Dutch masters which he had accumulated with the help and advice of Dr. Bode were supplemented by a number of picked specimens of English painting, among them the Lady Cockburn and her Children, by Sir Joshua Reynolds, the masterpiece which hung for some time in the National Gallery as the property of the nation, and is now restored and secured to it under the terms of his will.

THE BURLINGTON MAGAZINE has more than once been indebted to Mr. Beit's kindness in permitting the reproduction of his treasures, but its gratitude to him does not end there. When the Magazine was first placed upon a proper footing some years ago, Mr. Beit came forward with a substantial contribution towards the capital required, although at the time the contribution must have seemed a subsidy rather than an investment. Through his splendid gift to Oxford and by his more than princely bequests Mr. Beit's public munificence is still fresh in men's memories. His private generosity was known to a narrower circle, yet, if only for that reason, it has at least an equal claim to be put on record. In these days of ostentation, when the estimate of a man's character is commonly based upon a history of commercial success or political service, more intimate activities are apt to be overlooked; yet they are, perhaps, no less truly significant.

II—ART IN MANCHESTER

As we have frequently referred to the unsatisfactory or anarchical conditions under

which art affairs are administered even in some of our largest cities, we note with special pleasure the announcement that Manchester has decided to form a Society of Friends of Art. Though the work of such a society must in part be analogous to that undertaken by larger institutions such as the National Art Collections Fund, a no less important part of its duties, it would seem, is to be the co-ordinating of the various art forces that already exist in and around Manchester.

We cannot create anew the conditions which produced Rembrandt and Pheidias, but a common determination for local progress in the arts is the nearest approach to those conditions which our generation is likely to make. Even in mediaeval Italy civic enterprise had at least an equal share with personal patronage in encouraging a general revival of culture. The example of classical Greece and of Holland in the seventeenth century is still more striking, for in neither of these countries was the help of great patrons a decisive feature. Those who attach any value to the lessons of history will therefore look forward with the greatest possible interest to the progress of this movement in a community so great and so enterprising.

Local museums and galleries are almost useless so long as people regard them as superior curiosity shops, where the idle can gaze and gape free of charge. It is upon the spirit of their visitors, and not upon the intrinsic rarity or beauty of their contents that the effective value of such places depends. The rousing of this interested spirit is the first problem all local art societies have to solve. During the next few months we hope to discuss provincial museums at greater length. Meanwhile we may congratulate Manchester upon taking a definite step towards bringing the fine arts into that intimate relation with everyday business and everyday life, on which their prosperity has always been founded.

THE ENGLISH MINIATURE PAINTERS ILLUSTRATED BY WORKS IN THE ROYAL AND OTHER COLLECTIONS

● BY SIR RICHARD R. HOLMES, K.C.V.O. ARTICLE V-SAMUEL COOPER

OMPARATIVELY little is known of the life of Cooper, though no miniature painter has achieved a more lasting or well-deserved reputation. Horace Walpole says: 'The anecdotes of his life are few; his works are his history.' He was born in 1609, and with his brother Alexander was instructed by their uncle, John Hoskins. It is said that after their pupilage the brothers went abroad, and that their leaving the country was caused by jealousy on the part of the uncle roused by the growing superior merit of the nephew. This seems to be but legend based on insufficient information. That Cooper when young had imbibed all the knowledge possible for him to acquire is conclusively proved by examination of his earliest dated works. One of these dated 1642 is a large miniature preserved at Burleigh in the collection of the marquess of Exeter. It represents Elizabeth countess of Devonshire, and is a half-length. The head and hair are finely drawn and painted with Cooper's peculiar mastery, but the hands, which are carelessly folded across the waist, are very weakly drawn, and without articulation. They more resemble the work of Hoskins. Cooper to the end of his career never succeeded in painting a hand, and nearly always left them out. The arrangement of the background and figure generally suggests a study of Vandyck, and that the work was done in Hoskins' studio. A careful and prolonged study of the work of the two artists seems to point to the fact that till he was thirty years of age Cooper was employed by Hoskins to draw the faces only of his sitters, and that many

works signed by the uncle owe a great measure of their merit to the nephew. This, if it be true, would account for the rarity of early signed works of Samuel Cooper, and the great difficulty there is in deciding upon the authorship of the unsigned works of painters of this period evidently of the first rank. It may also have been the cause of the estrangement between the two artists.

Particular attention is directed to the miniature of Walker, the painter, whose portraits of Cromwell are so well known, which has been for generations in the royal collection, and is reproduced here (No. 1).1 It is of the highest excellence as a portrait, and though dated 1644, shows Cooper at once at the height of his power. It is painted on card covered with a hard sort of gesso, much resembling the substance used for old note-books which allowed memoranda to be washed off. In this instance on the back is deeply scratched by Cooper's own hand: 'Samuel Cooper fecit, Februaris, 1644, ould style.' The head is painted in a low, warm tone, the modelling of the features and the shadows indicated in a reddish-brown colour with simple delicate lines, and without stippling. The masses of the hair are carefully but freely drawn with wonderful grace of curve and texture, but the finest portion of the work is to be found in the exquisitely subtle finish of the mouth, where the touches are as easy and decisive as the unsurpassable handling of Holbein or Gainsborough. This miniature has been reproduced on glass by Sanger-Shepherd's process, and exhibited on a screen as a life-size picture; when, if possible, it came out as a more wonderful piece of

English Miniature Painters Samuel Cooper

portraiture than it does in its original size. This enlargement, only lately possible, was made in consequence of the remark of Walpole, who in his account of the painter says :-

If a glass could expand Cooper's pictures to the size of Vandyck's they would appear to have been painted for that proportion. If his portrait of Cromwell could be so enlarged, I don't know but Vandyck would appear less great by the comparison.

It is not possible here to reproduce the Cromwell side by side and on the same scale with the life-size head of Strafford with which Walpole makes the comparison.

To trace the lineaments of equal ambition, equal intrepidity, equal art, equal presumption, and to compare the skill of the masters in representing the one exalted to the height of his hopes yet perplexed with a command he could scarce hold. did not dare to relinquish, and yet dared to exert; the other dashed in his career, willing to avoid the precipice, searching all the recesses of so great a soul to break his fall, and yet ready to mount the scaffold with more dignity than the other ascended the throne. This parallel is not a picture drawn by fancy; if the artists had worked in competition, they could not have approached higher to the points of view in which I traced the characters of their heroes.

This eloquent passage from so competent a critic has never been considered as exaggerated even by the strongest admirers of 'the Fleming,' as Walpole calls Vandyck, and I hope shortly to reproduce and to publish the two heads in close juxtaposition.

It is somewhat difficult to decide as to which portrait of Cromwell by Cooper these remarks of Walpole's were intended to apply, as there are no less than three indisputably authentic miniatures of the great Protector. One, a reproduction of which is given (No. 9)2 here, is in the collection of the duke of Devonshire. It is unfinished in the body, which is without armour, and is here given on a slightly reduced scale. It is, I believe, the original, which Cooper was in the act of copying, after the manner of all miniaturists, when he was surprised by Cromwell, who carried off the copy.

This copy, even more forcible than the original, was preserved in the Cromwell family and descended to Lady Frankland, from whom it was obtained by the duke of Buccleuch, in whose splendid collection it is now preserved. It is well known and has been repeatedly published. Neither of these portraits is signed by the painter, but in the British Museum is a third of precisely similar type, pose of head and detail of each separate lock of hair, which is signed with the artist's monogram and dated 1656. Unfortunately it is in very bad condition, but enough remains of the original work to make it evident that it did not yield in merit to the other two. In this the Protector is shown wearing armour, and it is from this that many copies and repetitions have been made which pass for Cooper's original work. One of these is in the royal collection at Windsor (No. 6),3 another is at Devonshire House, a third in the Wallace collection at Hertford House, where the artist's name, Christian Richter, is given, and another was recently sold in the Quicke collection at Christie's. These are all of a much later date. Of the unfinished portrait at Montagu House copies were made and signed by Bernard Lens. Of these, one, very fine and accurate, is preserved at Welbeck and another is in the royal collection. It is unfinished, only the shadows, painted in a light blue and deep red on the cheek, put in to wait the final touches of brown to complete the work. This can all be traced in the miniature (No. 6), and is totally opposed in character to Cooper's own method, in which there is no second painting, every touch being laid on with direct simplicity of drawing. Another type of the head of Cromwell is a profile in black and white at Devonshire House.4 This seems to be original, and is the type of that from which Houbraken did his engraving. Replicas in colour of the same exist in the 4 Ibid. No. 8.

English Miniature Painters—Samuel Cooper

collections of the duke of Portland and of Lord Boston; in the latter the armour

has also been painted.

Of the artist himself there is a most notable portrait in the Victoria and Albert Museum,5 which is a very fine specimen of his own work, and gives a much better idea of the man than the somewhat feeble crayon drawing, also preserved there, which was at Strawberry Hill and is engraved in Walpole. Of his wife,6 of whose maiden name no record has been preserved, there is a beautiful miniature at Welbeck. The head alone is finished; the background, a landscape, is coarse and unintelligent, entirely unlike the work of his master Hoskins, whose landscape painting is good, as may be seen in the background of the portrait of Charles I mentioned below. By the style of the hair-dressing this portrait would appear to have been executed about 1650, and it may be compared with the hair of the miniature of Princess Elizabeth, who died in that year, and of Mrs. Claypole, daughter of Oliver Cromwell, painted in 1648.7

It is curious that Cooper's name does not appear as having painted officially any of the royal family, that honour being reserved for John Hoskins. I am strongly of opinion that Cooper must have accompanied his uncle to court, where he certainly painted the Princess Mary, the eldest daughter of the sovereign, afterwards wife of William II of Orange, and mother of William III of England, Miniatures of Charles II as Prince of Wales are also attributed to him, and I think his hand is visible in the fine and pathetic portrait of Charles I at Windsor (see May number, Plate II, No. 10), of which a less vigorous replica is at Amsterdam. That he was at the time superior to his uncle is proved by his rendering of the head of Walker, and by

See Frontispiece, p. 294, No. 2. The fact that the miniature is in the Victoria and Albert Museum should have been stated in the inscription on the plate.

7 Plate I, p. 299, No. 4.

his wonderful head of the Princess Elizabeth⁸ who died of grief at Carisbrooke in her sixteenth year. Nothing more sad and pathetic exists as far as I can tell in portraiture. Sorrow and suffering have set their seal on the worn and wasted features, the eyes are deeply sunken in the sockets, the nostrils contracted, the lips pinched and thin, and the sad-coloured dress brings out no trace of warm-blooded life in the pallid complexion; premature age is stamped on the girlish features, and few at first sight can trace in these shrunken lineaments the youthful beauty of opening womanhood.

Of an utterly dissimilar type, but representative of equal power of character and of execution, is the fine head of Robert, earl of Essex,9 the renowned Parliamentary general, who, born about 1590, was till 1642 attached to the Royalist cause, when he accepted a general's commission in the forces raised against the king. He died in 1646, so that it is probable that this miniature was painted between these years. He was the husband of the notorious Frances Howard, who was afterwards wife of Robert Carr, earl of Somerset. This powerful head is identified by a picture which is in the possession of Lord Denbigh at Newnham Paddox, and is one of the few known portraits of this distinguished man; the engravings by which he is generally known represent him as coarse and vulgar, but as in the case of his comrade Monk, Cooper was able to subdue the harshness of his features and represent the sterling and noble character which underlay the brute surface of the mask.

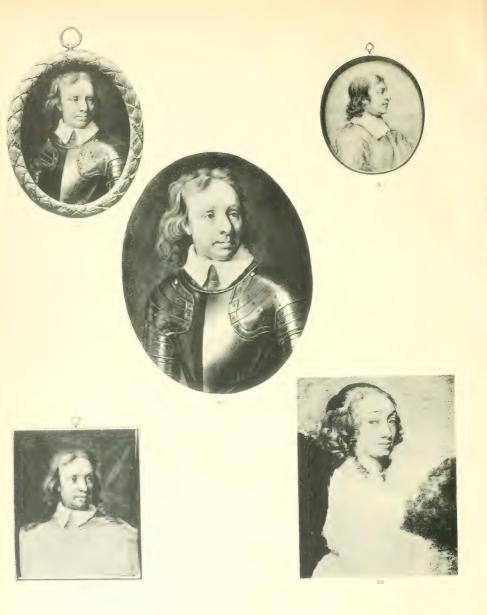
Another remarkable work, signed by the artist and dated 1653, is in the collection of the duke of Portland, and is here reproduced. 10 It has been called Abraham Cowley the poet, but this must be an error. It is splendidly finished, and there is a charming vivacity in the portrait. It

 ⁸ Plate I, p. 299, No. 1.
 9 Ibid. No. 3.
 10 Frontispiece, p. 294, No. 4.









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would be interesting to determine who was the original of this charming portrait.

So far nothing has been said of any work by Cooper subsequent to the Restoration; of the work of the master after that date there will be much to be said in a second article. Exigencies of space have made it necessary to include here two miniatures of great merit and curiosity. One of these (No. 5) is noticeable for the very fine and characteristic treatment of the hair, in which Cooper has never been surpassed by any miniature painter. The portrait is of Richard Butler, second son of James first duke of Ormonde, and created earl of Arran in 1662. He died in 1685. This miniature was most probably painted about the time of the creation of the earldom.

The other (No. 2)11 is unidentified, but

11 Plate I, p. 299.

is curious as having on the back an inscription, in what seems to be Cooper's own hand, in pencil, which runs: 'The first . . ing this pict^r. and one other which Mr. Graham had away is not paid for; three guinis is the price.' The use of the word 'guineas' is curious, as the term was first applied to coins struck from gold brought by Sir Robert Holmes from Guinea in 1664, eight years before Cooper's death in 1672. So that this must be one of his latest works.

There are in the great collections in the kingdom many splendid specimens of the work of the master previous to and during the Republican period, but limited space prevents even a reference to these, or any reproductions, but those which are here described are sufficient to give an idea of Cooper's power.

(To be continued.)

SOME ARCHITECTURAL LEADWORK BY LAWRENCE WEAVER, F.S.A.

ARTICLE VII—SCOTTISH LEAD SPIRES

ROM decorating a formal garden with a trivial statue to crowning a great church with a splendid steeple is a far cry, but the conjunction of uses goes to emphasize

the catholic services of lead.

Among the debts of gratitude which architecture owes to lead, there is none more weighty than its use in roofing. The roof may be said to be the second need of architecture, the wall being the first. The wall gives privacy, the roof brings protection. The spire is the supreme form of the roof, it is the roof spiritualized. In its relation to the gothic spirit it has a character all its own. In its essence it is the roof of a tower, but it intends more. It is a constructed symbol of aspiration, and its building is the greatest concession to symbolism which gothic art has made.

Since lead is the most efficient of all roofing materials, it is fair to say that, in the lead spire, construction and symbolism

have their perfect meeting.

Into any elaborate classification and description of the many forms I cannot here enter. One corner of the subject, however, the lead spires of Scotland, can properly, I think, be dealt with apart from the English examples. The many records that persist of the mediaeval Scots plumbers give an agreeable vitality to the study of such of their work as remains. The most remote was one William of Tweeddale, a burgess of Andirstoun (St. Andrews). The burning of the choir roof of Arbroath Abbey took

him north, and he there contracted to 'thek the mekil quer'and gutter it all about with lead. 'Thek' is, of course, equivalent to thatch. The most notable clause in this mediaeval contract provides that William shall, after the walls are parapetted, 'dight' (or adorn) the work. Here are no specifications or bills of quantities, children of modern suspicion, but a large and free order to dight, and dight doubtless William did, though his handiwork has gone from our ken. His pay for the work was good, 25 marks (or £,16 13s. 4d.), but his honour greater, for he was to get a gown and hood, doubtless a token, as Mr. Kelly suggests, of his mastership. Nor were his comforts forgotten, for daily he received a penny for his 'novnsankis' noon-shenk' or noon-drink, vulgo beer-money. It is eminently characteristic that this great craftsman was not merely a master of other men, but master of his craft, for despite his hooded gown, he worked his lead with his own hand, and had but two labourers to help. The abbot found the lead, William found the brains to devise and the hands to work.

I now come to the beginnings of the spire, which is the subject of fig. 1,3 a tale of municipal effort and achievement in pleasant contrast to modern methods.

Towards the end of the fifteenth century the good burgesses of Aberdeen set themselves to build a new choir to their church of St. Nicholas, and build they did for thirty-six years, with great scheming and stinting of themselves to find the wherewithal. Aberdeen was like London and Bristol in possessing a race of merchant princes. In 1474 David Menzies contracted with the Master of Kirkwork for 'thre füthir of lead, ilke futhir contenand sex score of stanys, to be deliverit, God willand, gif wind and wethir will serve,

¹ For previous articles see Vol. VII, pp. 270, 428; Vol. VIII, pp. 103, 246, 385; p. 97 aute (July, September, November, 1905; January, March, May, 1906).
² Lam greatly indebted to William Kelly, Esq., of Aberdeen,

Jahuary, startin, war, 1900.

2 I am greatly indebted to records which he has transcribed, and for much generous help, including permission to reproduce the photographs of figs. 6 and 7. Indeed, so greatly am I indebted to his manuscripts that, but for his permission, and my full and free acknowledgement, I should justly be open to thank F. W. Troup, Est, for figs. 3 and 5, and Alexander A. Inglis, Esq., F.S.A. Soci., for fig. 4.

betuix this and Pasch next to cum apon the key of Aberdeen.' This David Menzies seems to have acted precisely the same part of general manager of the city's expenditure on their church, as did the famous William Canynge the younger at Bristol, when he 'wyth the helpe of others of the worshipfulle towne of Bristol, kepte masons and workmenne to edifie repayre cover and glaze the church of Redcliff, the St. Mary Redcliff which is the chief glory of Bristol. I give this parallel from the south because it is important to emphasize what a great part the merchant-adventurers played in the architectural energies of the middle ages. And, further, the works were almost contemporary (Aberdeen, 1474, Bristol, 1442). Canynge's work followed the fall of St. Mary's spire, and Canynge's name, connected inseparably with Chatterton's forgeries, is a link with a tragedy of English literature.

To return to Menzies and his fellow citizens at Aberdeen. From 1474 to 1510 the work at St. Nicholas' spire went on. the lead being paid for largely by salmon, a staple export of the town. The carrying of the lead to Aberdeen was evidently no small matter, for in 1500 the provost himself, Sir John Rutherford of Tarland, went as far south as Berwick to bring it home.

In the year of Flodden, 1513, their labours came to an end; for the records show that in November of that year Henry Reid 'gifted' money for 'up-putting of the weddercok,' and John Cullan furnished the gold 'for gilting of the weddercok.' Fig. 1 shows the steeple as it stood from Flodden until 1874, when it was destroyed by fire. It is some consolation and no little good fortune that from such early photographic days the negative remained from which the illustration has been made. The spire was a fine example; there remains, I believe, in England but one other carrying four leaded pinnacles at the

corners,4 viz. at Long Sutton, Lincolnshire. It would seem from the photograph that the Aberdeen pinnacles leant inwards slightly, a feature cunning enough. Aberdeen's records of the great spire do not end, however, with the story of its building. In 1546 the bailies ordained their Master of Kirkwork to send to St. Andrew's for a plumber 'to reforme and mend the faltis of thair kirk.' Again, in 1559, 'the lead thak 'wanted repair, whether of the roof generally or of our spire is not recorded particularly.

With the timber-work of the great spire I am not so concerned as with its lead covering, but the name of the 'wright' who probably framedit remains-John Fendour. In those days there were no nice distinctions as to-day between carpenter, joiner, and carver. Fendour was a 'wright,' a worker in wood, and a master at his work. All woodwork, massive or intricate, came from his hand. In 1495 he was building the roofs of St. Nicholas, and in 1507-8 he made and carved the choir stalls and screen. In 1510 he agreed with the great Bishop William Elphinstone (an heroic figure in mediaeval Aberdeen, an episcopal Maecenas) to build the great central leaded spire of St. Machar's cathedral, Old Aberdeen. Build it he accordingly did, but no trace remains save the written contract. It was to be after a form and pattern given by the bishop to Fendour, to be substantially hewn and joined 'as the steeple and prik (spire) of the kirk of Saint Johnstoun is.' Here we come into contact with the existing. In fig. 2 5 is shown the spire of St. John's, Perth, as it stands to-day. This likeness of the cathedral spire to that of St. John's, Perth, must, however, have been rather in the method of timber construction than in the actual shape and proportion. This seems to be proved by the

The King's College, Aberdeen, flèche has pinmacles, and in this was doubtless influenced by St. Nicholas. It is, however, hardly comparable with St. Nicholas or Long Sutton, not being. Flate I, p. 307

Scottish Lead Spires

freestone spires of the cathedral built by Elphinstone's like-minded successor, Bishop Gavin Dunbar, for he ordered them to match his predecessor's work. So closely, even slavishly, were his lordship's orders followed, that there appear in the stone spires sham dormers. Now dormers are proper enough to a timber spire needing ventilation, but not needful in a stone spire. The cathedral did not long enjoy its leaded spire. After having been despoiled of its lead and its bells in 1560, it fell into ruin. Unhappily, not even an old drawing remains, such as Van den Wyngaerde's View of London, dated 1543, showing the spire of Old St. Paul's. The contract is, however,

architectural enthusiasms to the cathedral. He was the founder of the university, built a great deal of it, and roofed his building with lead. The bishop was obviously bent on getting the best men he could for his work. In 1506 we find him employing no less a person than the plumber to the king of England, one John Buruel. Unhappily we cannot judge of Buruel's work, for none remains. About 150 years later the plumber was again abroad at King's College Chapel. Fig. 5 6 shows the very beautiful—and I believe unique—flèche, as to the date of which there is room for much doubt. Let me, however, set out some facts. In June,



8. A reproduction of part of the Prospect of Old Aberdeen in Slezer's 'Theatrum Scotiae,' 1693.

of peculiar interest as showing the great importance attached to the St. John's spire. This differs greatly from the St. Nicholas' spire in standing within a parapet instead of overhanging the tower wall. It also differs in being of the collar-type, familiar in England from such examples as Hadleigh, Suffolk, and is enlivened by the very amusing later addition of an outside bell-cote. In proportion to the tower it is notably shorter than in the case of Aberdeen.

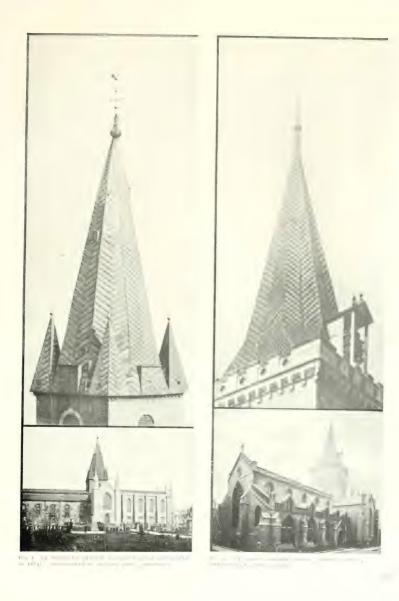
It may very possibly have been the work of an Englishman. Not only did Aberdeen import much English lead, but also English plumbers to work it.

Bishop Elphinstone did not confine his

1638, a report was made by the dean of Guild that it was 'neidful that . . . the litle stipill be bothe theikit with leid and repairit in the timber wark.'

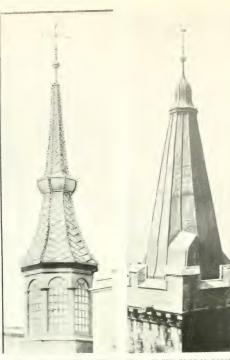
If the steeple was old enough in 1638 to need repairs it was probably sixteenth-century work, maybe as early as 1506 when the chapel was roofed with lead. In Gordon's *Diew of Aberdeen*, done in 1660, the spire appears, as also in Slezer's view of 1693 (fig. 8). The initials C.R. on the spire make difficulty by their 'husky' character. They can hardly be so early as the repairs, which presumably were done after the report of 1638. I

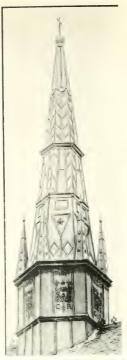
6 Plate II, p. 310.











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Scottish Lead Spires

incline to the conclusion that the general form of the spire was the same all through the seventeenth century, and that whatever repairs were done in 1638, it was again thoroughly re-leaded about 1680 when the C.R. initials and other ornaments were added.

The notable features of the spire are in its hexagonal instead of, as usual, octagonal plan, and in the wealth of surface ornament. In the panels are crowns, thistles, fleursde-lys and stars. In the most elaborate of the English lead spires (that of East Harling), richness of effect is secured by the encircling of the spire proper by pinnacles, which throw a double range of flying buttresses to the spire. The spire itself relies for interest on the reticulation of the lead rolls which pleasantly diaper the surface. The decoration of the King's College fleche was approached in a very different spirit. The surface was left plain and free from rolls, so that scope might be given for the invention of a formal design. It is altogether a work of scholarship rather than of fancy, an affair frankly of decoration rather than of construction, but very successful. In cleverness of invention it is comparable with Wren's London spires and with Archer's splendid leaded dome at St. Philip's, Birmingham, but I do not think that Wren's large manner would have approved this small surface decoration. Wren's spires are miracles of mastership. Who but he would at once have dared to pile a windowed lantern on a dome and on the lantern an obelisk, and have succeeded (as he did at St. Benet's, Gracechurch) in producing a spire entirely satisfying and delightful?

King's College, Aberdeen, 7 had other lead spirelets. Reference to Slezer's view will show four besides the Chapel flèche. Gordon says 'The southe syde hes upon everie corner two halff round towers with leaden spires.' That on the right is curiously

bulbous, if it is a fair representation of the original, which is doubtful. Its drumshaped base is reminiscent of such English work as East Harling, and, later, Swaffham.

The spire of Robert Gordon's College (fig. 3)⁸ brings us into touch with a famous name. The architect of the building was the father of the Brothers Adam, and practised in Edinburgh. His connexion with the lead spire, and indeed with the whole building, is somewhat slender. The actual work is provincial in character and represents, doubtless, the view of the Aberdeen mason and plumber as to what



9. Early Burgh Seal, Aberdeen.

Adam ought to have designed. It lacks the refinement one would expect, and is probably a very free translation of Adam's plans. The house was finished about 1744, but was not occupied at once by the boys of the foundation. It served, therefore, as a convenient barracks for Cumberland's men in the '45.

The rolls on the spire are merely decorative, bossed over wooden bâtons, and not

^{*} Plate II, p. 310.

Scottish Lead Spires

honest seam rolls. They were a short cut to texture, and helped the belated gothic feeling which the fleur-de-lys edging stimulated. The fat moulded collar half way up is a clever feature. We find this repeated on the Tolbooth spire in a modified form. I say 'repeated' as the Tolbooth was rebuilt early in the nineteenth century. The work as it stands, however, fairly represents the original spire, which seems to have been in existence before 1660.

I imagine Aberdeen to have taken to lead spires very early. The earliest of the burgh seals (fig. 9) bears what was conjectured by Mr. Astle ('Vetusta Monumenta,' vol. iii, pl. 27) to picture a shrine of the patron saint. The three toy spires, which surmount the shrine, are represented as having reticulated coverings. The network can, I think, only indicate lead rolls. By way of comparison it is worthy of note that the existing spirelet of Sawbridgeworth, Herts, is leaded with a similar diamond pattern.

Fig. 69 shows an admirable lead panel that came from the roof of St. Nicholas, Aberdeen. It bears the date 1635, the arms of the burgh and its fine motto 'Bonaccord.' Another exists, made from the same pattern but dated 1639, and is a rather sharper casting. The size of both is 1 ft. 41 in. by 1 ft. 63 in. They serve no purpose save magniloquently to tell the date of some repairs, and to remind us of the pleasure of some Master of Kirkwork in his labours. The patterns were probably carved in wood (robust and masculine work it is), pressed into the casting sand, and cast by the plumber on one of his roofing sheets.

The mask illustrated in fig. 7° is another example of the exquisite attention to detail that is so characteristic of Aberdeen leadwork. It is quite late, probably dating from early in the last century. It is one

of a set of eight placed on the ends of the piend rolls (of lead) of a small octagonal larder at Scotston House, near Aberdeen.

Edinburgh has one lead spire (fig. 4) ¹⁰ on St. Mary Magdalen, the church of the Hammermen, to which guild the plumbers belonged. Its ogee top gives it a late look. The projection at the base like a sentry-box seems a somewhat cumbrous



10. St. Ninian's, Leith.

method of providing a suitable door to the roof of the tower.

At a brewery in Leith, which was St. Ninian's Church, there remains a lead lantern—it cannot be called a spire—with the edges decorated with a spotty cresting similar to those at Aberdeen. St. Ninian's was built about 1670.

10 Plate II, p. 310.

THE DEVELOPMENT OF REMBRANDT AS AN ETCHER BY C. J. HOLMES

ARTICLE III (1636-1650)

S we are now arriving at a turning-point in Rembrandt's career it may be well, lest there should be any misunderstanding, to point out that the theory of development we have

been following must be followed with caution, and must not be applied too rigorously to every work which came from Rembrandt's hand. Were we to do this we should be omitting to allow for the accidental element which plays so large a part in the output of even the most logical of artists, an element not necessarily of caprice, though caprice is a common enough factor in the achievement of most creative minds, but rather the inevitable tendency of all receptive intellects to react to a momentary stimulus, to seize upon some chance vision of fact or fancy, and in the act of expression to be unconscious of any deliberate theory or policy. It is not infrequently to these chance moments, to these impromptu sketches, that we owe some of a master's most perfect and brilliant work. Even the singularly conscious mind of Reynolds himself was not exempt from these lapses, and the world has not been the loser by some of them, such as that, for example, which produced the charming group of angels' heads in the National Gallery. For that swift and airy masterpiece we would now willingly sacrifice almost any of Sir Joshua's classical compositions on which he expended a hundred times more thought and energy.

So, in considering the etchings left to us by Rembrandt, we must at once clearly separate the plates which represent pure intellectual creation from those which were executed in response to some momentary impulse, such as most of the land-scapes and the random studies of people or

things; or were commissions, like some of the portraits, subject to certain fixed conditions; or were technical exercises such as the studies from models. The first class alone can be relied upon as examples of the artist's development, for only there are his powers constantly strained to the utmost. In the other classes of subject the exertion is more casual, more intermittent. Though we may easily recognize a general tendency towards increased taste and skill and resourcefulness, we cannot expect any single plate to have a logical or necessary connexion with its immediate neighbours. This sequence can be traced clearly only in the subject pieces, and for that reason these notes are principally confined to them, or rather to such a brief selection from them as space allows.

We have seen how the influence of Rubens enabled Rembrandt, between the years 1632 and 1635, to pass from his old manner in which strong masses of deep shadow were contrasted sharply with equally strong masses of brilliant light, to a more harmonious method of work in which unity was secured by flowing lines and a generous use of half-tones. This method is usually open to the reproach of tameness, and in the plate of The Return of the Prodigal Son (B. 91; B. M. 147), belonging to the year 1636, we see an effort to get rid of this defect by a new freedom of the handling, by the introduction of straight lines to contrast with the bending figures, and by an insistence on the human element in the two chief personages which in the case of the worn and grimy prodigal verges upon caricature. This plate might be contrasted with the Abraham casting out Hagar and Ishmael (B. 30, B. M. 149), of 1637, where the workmanship is extremely minute, and all the artist's cleverness in suggesting colour, all his humorous insight into the feelings

of the actors in the scene, does not save the print from the reproach of prettiness. The superb portrait of A Young Man in a Velvet Cap (B. 268, B. M. 151) and one or two excellent studies of women's heads belonging to the same year indicate that this return to minuteness was only momentary, though in the Joseph telling his Dreams (B. 37, B. M. 160), of 1638, we see it once more associated with a somewhat unsatisfactory composition, yet with such a wealth of character-study in the heads of the envious brothers that the plate has wonderful merit, at least as an illustration.

The influence of Rubens still predominates in the large plate of The Death of the Virgin 1 (B. 99, B.M. 161) of the year 1639, in its way a marvellous design. Here the general lightness of tone which the Rubens method of work suggested adds to the general effect of space and blazing light, while the sacrifice of obvious contrasts of black and white is more than atoned for by the richness and variety of the forms and figures, and by the extreme fluency of the handling. This last, indeed, still obtains effect by an emphasis which verges on the caricature we frequently see in the figures of Tintoret, a fault from which Rembrandt was shortly to free himself, but which here is one of the signs which indicate that this plate is a trifle immature. Even in Rembrandt's later work, however, we shall seldom find a more elaborately majestic composition. Some slight trace of the theatrical and conventional still hangs about the placing of the chair in the right foreground, and the magnificent seated figure which serves as a foil to the group round the bed; but the suggestion of space and depth and height by sheer dexterous drawing of the bedposts and canopy is beyond all praise, and allows the eye to pass without any sense of incongruity to the upper part of the room into which the celestial

vision has descended. The slight and suggestive treatment of the roof beams, which harmonize so perfectly with the handling of the clouds on which the angels stand, proves how much Rembrandt had learned about the secret of treating the various parts of his design so that each fitted naturally into the next, and the eye might pass without wonder or protest from the substantial to the unsubstantial, from the real to the visionary, from man to god.

A similar fusion is the predominant characteristic of the oblong Presentation in the Temple 2 (B. 49, B.M. 162), generally ascribed to the year 1639. The plate may well be a year or two later, since the drawing of the figures, though no less swift and fluent than in The Death of the Virgin, is devoid of any trace of caricature. Here, indeed, we see Rembrandt's powers as a draughtsman in a state of complete development. By constant practice he has learned to draw from memory or from imagination as completely and incisively as when he has a model before him, and the drawing itself is no mere mechanical representation of facts, but a rendering that varies with each figure, the very method adapting itself to the place and purpose of the figure in the whole scheme. The figures in high light are hardly more than outlines; those in half light are more fully realized; those in shadow are so strongly worked as to tell at once as patches of deep colour. The paleness of tone which indicates the survival of the Rubens influence adds space to the composition, but the modulations in it are so gentle that the print looks weak. Such delicate modulations of grey tones are admirable in a large fresco or mural painting, indeed the superiority of Puvis de Chavannes over even the ablest contemporary decorators rests largely upon his recognition of this fact, but on a small scale the resulting flatness is less satisfying to the eye.



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THE PAISON OF LAZARES (L. 72).



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Rembrandt would seem to have been conscious of the defect, for in his next elaborate composition, The Triumph of Mordecai3 (B. 40, B.M. 172), he sets himself to remedy it by a free use of the rich blacks produced by dry point. In this brilliant print the general tone is one of rather pale grey, passing continuously into white. On this the emphatic passages are marked with dry point, the deepest tones being reserved for the head of Haman, which is strongly relieved by the white horse behind him. A more masterly example of insight into character than this same head would be difficult to conceive; never has the contrast of triumphant wisdom and discomfited rascality been more wittily shown.

It is worth while to pause for a moment to consider how The Raising of Lazarus 3 (B. 72, B.M. 198), of 1642, marks an advance upon The Triumph of Mordecai. That it represents an advance upon the earlier treatment of the same subject is clear enough, for the old melodramatic poses, the old contrast of high light and deep shadow, are gone, as well as the old artificial feeling about the event represented. In the earlier plate Rembrandt could represent Christ only as a mighty magician; in this later version he has come to understand St. John's story better, and recognizes in the miracle the result of divine love and sympathy acting through him who had no form nor comeliness among the sons of men. The thought is appropriate enough in a plate etched in the year of Saskia's death, but it is with the technical rather than the spiritual significance of the plate that we must deal, and this may best be explained by a comparison with The Triumph of Mordecai.

The Triumph of Mordecai is a masterpiece of art, yet it undeniably lacks certain qualities which separate Rembrandt's later etchings from everything else of their kind. Upon analysis this difference seems to reside only in a certain completeness of statement, a certain uniform definition, which leaves the imagination but little room for play. In The Raising of Lazarus the omission of unessential things is carried further than in any previous work by Rembrandt. Large spaces are left either entirely empty or are covered with just so much work as will indicate their general character and no more. The attention is thus concentrated on the principal figures, and the design has freedom, breadth, and fusion. This comparative lack of finish necessitates a swift and summary handling, and the subject thereby has the motion and freshness of a good sketch instead of the immobility that dogs even the greatest artists when they fill their work with detail. Most of the previous plates, too, were united by a very definite realistic scheme of light and shade. Here the arrangement of these elements, though straightforward enough to prevent any feeling of incongruity on the part of the spectator, has an accidental and momentary character, a subtle uncertainty, like a landscape seen on a stormy day when lights and shadows are constantly on the move, that adds not a little to the effect of mystery which the piece inspires.

As if to make sure that this arbitrary treatment would not lead him too far away from natural truth, Rembrandt in the very same year 1642 etches St. Jerome in a Dark Chamber (B. 105, B.M. 201), and A Student at a Table by Candlelight (B. 148, B.M. 202), in which realism of tone is carried to such an extreme pitch that in the latter plate the actual pulsation of flickering candlelight is suggested with almost deceptive accuracy. Then, after two or three years, comes the little plate Christ carried to the Tomb 4 (B. 84, B.M. 215), a masterpiece even among Rembrandt's masterpieces. The design is so simple as almost to defy analysis, since its effect is

dependent upon the exact proportion of the figures to the landscape, and upon the placing of them exactly where they best give the sense of an advancing procession. It is, however, in the intensity of its feeling that the plate is most wonderful. The tragic scene of the entombment has been a favourite one with the great masters, and each has drawn from it the elements which best suited his temper. To Donatello and Titian it has suggested a passionate arabesque of waving hands and weeping heads; to Raphael and others an arrangement of elegant athletes; to Michelangelo the hopeless reality of death, the lifeless body weighing heavy in the bearers' hands. Rembrandt alone appears to have gone to the heart of the thing, to have dismissed all idea of parade, and seen only the poor faithful cortège left alone in a mocking or indifferent world. The awful rigidity of the corpse seems to dispel all idea of resurrection, the mourners walk like men who have abandoned hope, but not affection or reverence.

The splendid series of portraits etched between the years 1646 and 1648, the Sylvius, the Ephraim Bonus, the Asselyn, the Jan Six, and the Rembrandt Drawing at a Window, prove that the experience gained in etching these Biblical compositions had immensely widened Rembrandt's attitude towards the sister art of portraiture. note at once a wonderful increase in richness of design, in dignity of spacing, as well as in sympathy and insight, compared with earlier works, which with all their skill and power seem superficial or picturesque by the side of these grave and profound studies of human character. To this period also belongs the superb group of Beggars receiving Alms at the door of a House (B. 176, B.M. 233), a group so brilliantly definite and complete, so masterful in its economy of line, that we regret even the few touches of dry point added in the second state to give additional subtlety.

In another plate belonging to the same year, 1648, the Jews in a Synagogue (B. 126, B.M. 234), this element of subtlety is more appropriate. Here we have a composition boldly cut in half, and dominated by upright lines, which in the hands of any other master could hardly have escaped being stiff and formal. Rembrandt's accumulated experience enables him to avoid this formality by the method of his handling. The drawing in this plate is in the strongest possible contrast to that in The Beggars. There it was constructive, every line being directed towards indicating the real shape and solidity of the things represented, so that a sculptor might easily use the print as a model for a highly-finished relief. In the Synagogue forms are suggested chiefly by the play of light upon them, and the lines employed do not follow the direction of the surfaces, as in the Beggars, but are almost wholly independent of them, and are used merely for producing different tones of grey. The result is a certain elusive quality which, while it charges the little plate with an atmosphere of mystery, is in itself a perfect counterpoise to the vertical and horizontal lines which make up the design.

We now come to what is perhaps the most famous and popular of all Rembrandt's etchings, the so-called 'Hundred Guilder print,' Christ Healing the Sick (B. 74, B.M. 236). Certainly in a sense it is one of the most important of Rembrandt's efforts, both from its scale and from the ambitious effort involved. It aims at combining in a single plate force, pathos, mystery, and complexity, and does so with a brilliancy and power that are beyond praise. In boldness of mass, richness of invention, and certainty of line, no other print of Rembrandt surpasses it. Nevertheless, the impression left by even the most perfect proof is not wholly satisfactory, though it is difficult to analyse the reasons for the comparative coldness with which we view







this technical masterpiece. The defect, in the end, seems to resolve itself into a defect of proportion; the figures are too numerous for the scale of the work. The subject, in fact, is one suited to a large mural painting; on its present scale it looks forced and crowded. In the collection at the British Museum there is a pale counterproof of the first state, which shows how much the plate gains in spaciousness and dignity by being less forcible. The strong contrasts of light and darkness make us long for air and light and, while they perhaps heighten the effect of the plate, they destroy its unity. We see in the counterproof, where these shadows are reduced to paleness, how the resulting empty space provides an effective balance for the crowded groups, which themselves unite in far more perfect fusion when the background ceases to be a mass of impenetrable darkness. To put the case in another way, we have only to think of the mural paintings in the Pantheon at Paris to recognize that the design is one which is perfectly adapted to the decorative tonality of a Puvis de Chavannes, but not to the dramatic and violent realism of a I. P. Laurens.

The less important and far less elaborate plate of *Christ Appearing to his Disciples* ⁵ (B. 89, B.M. 237) is really far more successful. Here, as by some sudden flash of supernatural illumination, the miraculous presence of Christ is at last realized with a fulness that even Rembrandt himself attains

but twice or thrice, and of which the most famous example in oil painting is The Supper at Emmaus in the Louvre. The technical advance is no less wonderful. The figures are hardly more than masterly sketches; they are enveloped in a blaze of light no longer obtained as in earlier plates by violent contrast with masses of deep darkness, but rather suggested by the very tone of the piece, by the absorption of all shadow in the encompassing brilliancy, by a superb economy of black lines. The plate, indeed, in this respect is an anticipation of the glowing fancies of Turner's maturity, and of the modern scientific painting of light and air which has been founded on Turner. It is in fact the earliest 'Impressionist' work of art, and may perhaps serve some day as a point of departure for those who are tired of the narrow range of landscape and genre subjects to which modern 'Impressionism' has for the most part been restricted. From the semi-scientific and usually prosaic representation of a limited number of visible effects, the great 'Impressionists' in the future may turn to the suggestion of the unlimited worlds of the mysterious-the invisible, to prove that their method is not really a sign of defective imagination, but is perhaps the most perfect of all methods for representing what is seen only with the eye of the spirit. At any rate, that is the lesson which this little plate of Rembrandt seems to suggest, and G. F. Watts hitherto is the one artist who has learned it.

⁵ Plate III, p. 321.

(To be concluded.)

CHINESE EGGSHELL PORCELAIN WITH 'MARKS,' FROM THE COLLECTION OF

THE LATE HON. SIR ROBERT MEADE, G.C.B. ARTICLE I

M BY S. W. BUSHELL, C.M.G., M.D.



tume holding flowers or fruit, and children playing-a family scene, with tables carrying vases, scroll-pictures, pots of flowers in the background, and the usual details of a

cultured interior in China.

2. Saucer-shaped plate with rose-coloured (rouge d'or) back, 61 in. across, decorated inside with brilliant enamels and gilding. The decoration consists of bands of fine diapers of diverse design, green, pink, yellow, and turquoise-blue grounds, interrupted by formal flowers, enclosing a foliated medallion. The medallion contains a basket-work vase filled with sprays of peony, magnolia, orchids and other

flowers, and a dish of Buddha's hand-citrons. Inscribed Ling nan hui che (i.e. 'a Canton painting') and Pai Shih (White Rock Studio).

3. Saucer plate, with rose (rouge d'or) back, 61 in. across, decorated inside with a pair of cocks in a garden beside a rockery



	8		
	covered with peo-	AIL.	咱
	nies and other	洪	迹
	flowers. Mark,	丽品	多
	underneath, a feli-	斖	官
,	citous couplet-	,	-
	Kung ming fu kuei	天	貝

Hung fu ch'i t'ien-flanked by outlines of dragons.

4 and 5. Cup, 13 in. high, 28 in. across; Saucer, 4 in. diameter.

4. Cup decorated inside with a band of

pink diaper enclosing formal flowers of identical design to No. 2, and a single orchid bloom in the bottom of the cup;



Mark underneath.

楊玉 琳峰

Yū-fêng Yang Lin.

outside with delicately diapered grounds interrupted by three circular panels filled with separate sprays of peonies, roses, and chrysanthemums.

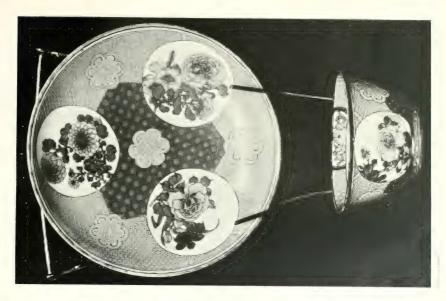
5. Saucer decorated inside with similar grounds of yellow diaper and green basket-work, studded with

pink phænix rosettes, underneath. and enclosing three

circular panels filled with sprays 齊幽 of peony and narcissus, rose and lily, chrysanthemum and aster.

6. Saucer-shaped, rose-backed dish, similar to one in British Museum which is labelled 'Chinese Eggshell Porcelain Dish. Quails and rich borders. sented by the Hon. Robert Meade, C.B.,

The rare and beautiful examples of oriental ceramic decoration illustrated here have now passed into the collection of Mr. Pierpont Morgan, and will perhaps soon be on exhibition at the Metropolitan Museum at New York. They are distinguished by the presence of several unpublished 'marks,' which are reproduced in facsimile of the original size and which will be discussed in the next number of this magazine.















THE ANTINITION BY THE MAILED DE MOUTING IN THE POSSESSION OF MUSICS DE MIDSWILL A DOWNERWELL.

THE MAÎTRE DE MOULINS

J BY ROGER E. FRY J

HE Peintre des Bourbons,
Maitre de Moulins, or Jean
Perréal, however we call him,
is an artist of such distinct
personality, of such capital
importance in the history of
French painting, and of such
comparative rarity, that the

comparative farity, that the appearance of a hitherto unpublished work by him has an interest for the student of art even apart from its intrinsic merit. The Annunciation which we reproduce by permission of Messrs. Dowdeswell bears so unmistakably the characteristic marks of our artist's individual manner that it would be needless to insist in detail upon the grounds for the attribution. We may, however, point to the peculiar type of the angel's face, with its slightly oblique eyes, and to the action and drawing of the Virgin's hands. One would find it difficult to name another artist who employed this curious gesture of the open palm held up fully to view with all the lines marked so clearly that they might be interpreted by a palmist, and this is constant in pictures by the Maître de Moulins from the early Adoration of Autun to the latest and fullest development of his art.

Another peculiarity of the painter is the uncertainty of his design. In most of his paintings there are traces of much revision and alteration. He may, in fact, almost be recognized by his pentimenti, and here there is no lack of them. The hands of the angel have both been considerably altered in pose and contour, and the wand at

first was held at a different angle.

The Maître de Moulins varied so little in his style that in default of documentary evidence it is difficult to arrange his works in the order of their production. Both on external and internal evidence, however, we can place the Autun picture about 1480, which we may consider to have been early in his career. Messrs. Dowdeswell's picture may well belong to a somewhat later period, but still to the earlier half of his career. If one compares it, for instance, with the same theme as treated on the reverse of the wings of the Moulins altarpiece, the growth in power of composition, ease of movement, and unity of rhythm, is so marked in the latter that we must suppose our picture to be a decidedly earlier work. In this picture the composition recalls the work of miniature painters of Fouquet's school, in particular that of the artist's contemporary Bourdichon. In fact, it might almost be described as an enlarged miniature, and as we know from a single example our artist was himself a miniature painter.

What is peculiar in this among his painted works is the elaborate architectural background, and here

again the indications point to rather an early date. They show the artist to have been familiar with late gothic forms, while the attempted introduction of classical features in the column to the left and the console on the right shows how superficial was his acquaintance with them. They display only a vague pictorial and unstructural knowledge of Italian renaissance designs, such as a French artist might have picked up in the tradition of Fouquet's school. Into the vexed question of whether the Maître de Moulins is the same as the celebrated artist Jean Perréal I will not venture here, but if he be Perréal we must suppose that this picture antedates his visit to Italy about 1494.

The colouring of the Maître de Moulins is one of his most striking characteristics, it distinguishes him more sharply than his forms and general design from contemporary Netherlandish artists, and here, though the tones are less brilliant, and the substance of his pigment has not the full porcelain-like pâte of his later works, the colour shows the same research for odd and capricious harmonies, the same love of rather startling notes of fresh green and effects of shot stuffs, which one

notes in his accepted works.

While discussing the Maître de Moulins it may perhaps be not inappropriate to add a suggestion upon the subject of another French painter whose work shows a certain similarity to his, namely the unknown author of the imposing Madonna from Ince Hall, recently on view at the Guildhall, and published by Mr. Weale in The BURLINGTON MAGAZINE for July, 1906. In that work there is evidence, as Mr. Weale points out, of deliberate copying from Jan van Eyck's van der Paele altarpiece, and at the same time a familiarity with North Italian painters such as Montagna. So far as I know, no one has called attention to another picture which shows the same rather peculiar mixture of influences in such a way as to leave little doubt that it is by the same eclectic but distinguished painter-this is the Virgin and Child adored by a kneeling Donor introduced by his Patron Saint in the Musée Calvet at Avignon, which figured in the exhibition of Primitifs Français as 'No. 85, Ecole de Provence, vers 1480.' Here again we have an imposing and grandiose composition, Italian in its general disposition, with again a plagiarism from the van der Paele altarpiece, for the patron saint taking off his mitre in this picture is entirely based upon the St. George of the Bruges altarpiece; while the Child, though more modified, is still decidedly van Eyckish, and yet in both cases the plagiarism is so well assimilated to a design of Italian feeling that one scarcely suspects it at the first moment.

GIOVANNI DAL PONTE

● BY HERBERT P. HORNE

group of pictures, hitherto associated with the name of Jacopo dal Casentino, a Tuscan master who flourished in the middle of the fourteenth century, to be the production of a purely Florentine painter, who was working in the earlier part of the fifteenth century. Signor Pietro Toesca, in an article entitled 'Umili pittori Fiorentini,' which appeared in the first and second fascicles of L'Arte, for 1904, first pointed out that certain paintings on panel in the gallery of the Uffizi, in the Museo Cristiano in the Vatican and in the Musée Condé at Chantilly, were undoubtedly by the same hand as some frescoes which were discovered in the Cappella de' Scali, in Santa Trinita at Florence, during the recent restoration of the church. Count Carlo Gamba, in a further notice which was printed in the Rassegna d' Arte for December, 1904, showed there was documentary evidence that these frescoes were the work of Giovanni di Marco and his partner, Smeraldo di Giovanni, and that a number of other panels still existing at Florence and elsewhere, were plainly the production of the same 'bottega.' He also showed that this Giovanni di Marco was the same painter as Giovanni dal Ponte, of whom Vasari has written a life; but in this account, as Milanesi has already pointed out, Vasari not only mistakes the time in which Gio-vanni lived and worked, but apparently confuses him with an earlier master, or at least attributes to him paintings which were executed before he was born. Into the question of the relationship of the authenticated frescoes to the anonymous panels, it is not my intention to enter. Here I will merely remark, by the way, that one of the paintings now ascribed to Giovanni by Count Gamba, is the altarpiece in the National Gallery, No. 580, which bears the name of Jacopo dal Casentino. I may add that the altarpiece, No. 31, and the 'predella,' No. 1292, in the Uffizi, which also bore the name of the latter master, are already officially ascribed to Giovanni dal Ponte. It would be foolish, however, to expect the authorities of the National Gallery to descend to such finesses of criticism.

SECENT criticism has shown a

My present purpose is to attempt to disentangle the authentic notices of this painter preserved by Vasari, from those which are obviously spurious. The student naturally inquires how a writer who certainly never gave rein to mere invention, was led into making these misstatements. Such inquiries are always illuminating, and in endeavouring to trace these particular misstatements to their source, we may, perhaps, gain by the way a clearer notion of the materials which Vasari found to his hand, and of the methods which he

employed, in writing the lives of the Giottesque masters.

In the first edition of 1550, the life of 'Giovannino da Santo Stefano a Ponte, di Fiorenza' as he is there called, is considerably shorter than that in the second edition of 1568. The original version of 1550 runs thus, done into English. 'An ancient proverb of ours has it, To the free-liver is never lacking means: and certainly it is shown to be true in the actions of many, not to say, of an infinite number of men, who have the heaven so benign and so propitious, that it takes a particular care of them, and continually affords them aid and supply, without their ever giving a thought thereto; as it always aided Giovannino da Santo Stefano a Ponte, of Florence. He being naturally inclined to the good things and pleasures of the world, gave little care to becoming perfect in his art, as he might have been; indeed, his patrimony having been wasted, and some inheritance falling to his hand, together with continual gains in his art, he consumed his time, his goods and himself, in attending rather to jests than to work; whereby the heavens which desired to favour him, at the time when he was already grown old, and had made small profit of his labours, in giving him death instead of want, happily caused him to pass to a better life. Of his works, he left in Santa Trinita at Florence, the chapel of the Scali and another beside it; and one with stories of St. Paul, beside the Cappella Maggiore. In Santo Stefano at the Ponte Vecchio, he executed a painting on panel, and other pictures in tempera on panel, and in fresco, throughout Florence and abroad, which brought him much credit. He pleased many of his friends more by his pastimes than by his works. He was a friend of men of letters, and a lover of all those [painters] who, in order to become excellent, gave themselves to that profession, and had recourse to its studies: counselling others in like manner to exercise themselves in the art; since, if he himself did not labour much in that way, he took pleasure in the ingenious work of those artificers, and much more when he saw them flourish in painting. Giovannino, then, lived in a most jovial sort; until at the age of fifty-nine years, from a disease of the chest of a few days' duration, he ended his life; in which, had he continued a little longer, he would have been constrained to suffer privations, there being left him scarcely so much in the house, as sufficed to give him decent burial in Santo Stefano at the Ponte Vecchio. His works were executed in 1365.'1

Now, as will be seen below, with the exception of the statement that 'his works were executed in 1365,' and perhaps a slight inaccuracy as to his age, there is nothing in this account which is not borne out by, or which, at least, is inconsistent

Giovanni dal Ponte

with, what we know of the life, character and works of this painter, either from contemporary documents or from his extant paintings. On the other hand, Vasari inserts into the second edition of 1568, a number of additional notices which could only relate to Giovanni dal Ponte, on the assumption that he was working as that biographer asserts, 'about the year 1365.' He states that the painter was born in 1307, and that in his youth he was a disciple of Buonamico Buffalmacco, that his earliest works were painted in the Pieve of Empoli, and that in 1344 he removed to Arezzo, where he executed various frescoes in San Francesco, the Pieve, Santa Giustina and San Matteo. 'Afterwards, having returned to Florence,' adds Vasari, 'at the time when the middle arch of the bridge at Santa Trinita was finished building, he painted in a chapel which had been erected above one of the piers, and dedicated to St. Michael, the archangel, many figures, both within and without, and especially all the façade in front : but this chapel, together with the bridge, was carried away by the flood of the year 1557. On account of these works, some have it, in contradistinction to what has been said of him at the beginning of this life, that he afterwards was always called Giovanni dal Ponte.' Giovanni Villani records that the middle arch of the bridge of Santa Trinita was finished on October 4, 1346, and confirms Vasari's statement that the chapel erected at that time upon one of the piers was dedicated to St. Michael the archangel.2 It is unlikely that the decorations of a small building of this kind, which was designed chiefly with a view to its being covered with frescoes, should have been executed more than half a century after the completion of its fabric. The assertion that Giovanni dal Ponte decorated this chapel has, then, as little appearance of truth, as that he took his surname of 'dal Ponte' from having executed this work. In conclusion, Vasari states that Giovanni painted in fresco the Cappella Maggiore of San Paolo a Ripa d' Arno at Pisa, in 1355; and repeats in somewhat ampler form the notices which had appeared in the edition of 1550.8 Now, if the dates of these paintings, all of which have apparently disappeared, be correctly recorded by Vasari, none of them can have been the work of Giovanni di Marco, since that master, as we now know, was born in 1385. It is possible, however, that Vasari is confusing some other painter, or painters, of the fourteenth century, and perhaps of a similar name, with Giovanni dal Ponte, whose works belong entirely to the fifteenth century.

The source from which Vasari drew the additional notices, first published in 1568, remains to be elucidated; but those of the edition of 1550 appear, in part at least, to have been taken from the lost 'Libro di Antonio Billi.' In the Codice

Lib. xii, cap. lxxii. Va...ri, cl. 177, vol. 1, p. 191

Strozziano, Cl. xxv, No. 636, which is now generally recognized to be a recension of the 'Libro di Billi,' occurs the notice: 'Giouannino da So Stephano a Ponte di Firenze. Costui dipinse tre cappelle in Sa Trinita, cioe una degli Schalj et una al lato a essa et la terza dell' altro lato della cappella maggiore, di Sº Pagolo: et dipinse piu altre cose.' Both the Codice Petrei, and the Anonimo Gaddiano repeat this notice almost in the same words; except that the Anonimo states more explicitly that Giovanni 'staua da santo Stefano a Ponte, et per tal cagione per cognome era chiamato Giouannino da Sto Stefano.

The textual resemblance of these notices to some of those in the first edition of the 'Lives,' is of too close a nature to have been merely accidental. There Vasari also calls the painter, 'Giouannino da Santo Stefano a Ponte di Fiorenza,' and adds: 'Lasciò dell' opre sue in Santa Trinita di Fiorenza la cappella delli Scali: & vn' altra allato a essa: & vna delle storie di San Paulo allato alla capella magiore . . . & altre pitture a tempera in tauola, & in fresco, per Fiorenza & di fuori.' Did Vasari, then, derive these notices from the 'Libro di Billi,' or was the 'Libro di Billi' merely a copy made by Antonio Billi of some lost original from which Vasari derived these and the other notices of Giovanni dal Ponte, printed in the edition of 1550? But there is another and a very remarkable coincidence that would seem to point to the 'Libro di Billi,' or at least to its original, as the source of Vasari's information. Toward the end of the codex of the Anonimo Gaddiano, under the heading, 'Ex libro Antonij Belli,' is a list of Florentine painters from Cimabue to Alesso Baldovinetti, and among them, between the names of Orcagna and Maso Fiorentino, is the entry, 'Giouannino da Santo Stefano a ponte 1360.'7 Here, no doubt, we have the source of the capital error which Vasari commits in the edition of 1550, when he says of Giovanni dal Ponte, 'furono l'opre sue fatte nel m.cccl xv.'; and this error, no doubt, occasioned in its turn the whole series of erroneous notices of the painter which first appeared in the edition of 1568.

The first attempt to disentangle the real Giovanni di Marco from Vasari's semi-fabulous Giovanni dal Ponte, as he figures in the edition of 1568, was made by Milanesi in the notes to the edition of the 'Lives' published by Sansoni of Florence, in 1878.8 In one of these notes, Milanesi gives a series of notices of Giovanni. The original documents from which some of these notices have been drawn, were published by Count Carlo Gamba in the Rassegna d' Arte; 9 but the sources

¹ Lc. fol. 77 recto.
5 Cod. Magliabechiano, cl. xiiii. No. 89, fol. 46 recto.
6 Idem, cl. xviii. No. 17, fol. 76 recto.
7 Hem, between 1 1 170 cm² 127
7 Vol. I, P. 61
8 Vol. IV, p. 185.

Giovanni dal Ponte

of the others have hitherto remained unknown. After considerable search in the Florentine archives, I have succeeded in discovering three 'Denunzie al Catasto,' which were returned by Giovanni between 1427 and 1433. Two of these appear to have been known to Milanesi, and were in part used by him for his notes to Vasari. The three documents, however, when studied together, add largely to our knowledge of Giovanni's career. They show that in 1427, Giovanni di Marco had for many years owned a house in which he lived and worked, on the Piazza di Santo Stefano a Ponte; and that he was still in possession of it in 1433. They fully bear out the character which Vasari gives of Giovanni dal Ponte in the first edition of the 'Lives'; since they show that he was a craftsman who earned much, and spent more, who failed, and was put into prison for debt, who was continually in financial difficulties, buying and selling property, borrowing, owing and being owed money. Moreover, we learn from them that Giovanni di Marco had dealings with the Priore of Santo Stefano, for which church Vasari states that he painted an altarpiece, which has disappeared. In addition to these three 'Denunzie' of Giovanni di Marco, I have found a joint 'Denunzia' of Giovanni and his partner, Smeraldo di Giovanni, of the year 1430-1; and four 'Denunzie' returned by Smeraldo between 1427 and 1442. Of Smeraldo, who was an older man than his partner, having been born in 1366, some notices will be found in Count Gamba's article in the Rassegna d'Arte. In 1427, this partnership had already been formed, and it appears to have continued until the death of the latter. 'I have entered into partnership,' states Giovanni in his ' Denunzia' of 1427, 'with Smeraldo di Giovanni, painter, and each of us gives his whole time and labour, and we possess, as partners in the aforesaid shop, as much furniture and things necessary to our art, as are of the value of 50 florins . . . and I am to draw for my part, of that which we gain, after the expenses are paid, 65 florins of every hundred, and Smeraldo 35 florins per cent.' In the joint 'Denunzia' of 1430, after repeating what proportion of the profits each partner is to receive, Giovanni adds that 'Smeraldo is not under obligation to pay any rent.' From this, it is evident that Smeraldo was the subsidiary partner of the firm.

The text of the nine 'Denunzie' mentioned at the Rivista d' Avie, together with an article by Count Gamba on some further pictures ascribed by him to Giovanni dal Ponte. I shall therefore content myself with giving the references to these documents, and with throwing into a chronological view the principal facts of Giovanni's life which are to be gathered from these new documents, as well as from those already published by Count Gamba. The documents in question are all pre-

served at Florence, in the Archivio di Stato, among the archives of the 'Decime.'

'DENUNZIE' OF GIOVANNI DI MARCO

Quartiere Santa Croce; Gonfalone Carro, Filza 1427, No. verde 27, fol. 464. Dated July 10, 1427.

Quartiere Santa Croce; Gonfalone Carro, Filza 1430, No. verde 348, fol. 443 recto. Dated

January 31, 1430-1.

Quartiere Santa Croce; Gonfalone Carro; Filza 1433, No. verde 445, fol. 305 recto. Dated May 31, 1433.

JOINT 'DENUNZIA' OF GIOVANNI DI MARCO AND SMERALDO DI GIOVANNI

Quartiere Santa Croce; Gonfalone Carro; Filza 1430, No. verde 348, fol. 444 recto. Dated January 31, 1430-1.

'DENUNZIE' OF SMERALDO DI GIOVANNI

Quartiere Santo Spirito; Gonfalone Ferza; Filza 1427, No. verde 22, fol. 851 recto. Dated

July 12, 1427. Quartiere Santo Spirito; Gonfalone Ferza; Filza 1430, No. verde 342, fol. 660 recto. Dated

January 31, 1430-1. Quartiere Santo Spirito; Gonfalone Ferza; Filza 1433, No. verde 440, fol. 571 recto. Dated

May 31, 1433. Quartiere Santo Spirito; Gonfalone Ferza; Filza 1442, No. verde 611, fol. 523 recto. Dated August 31, 1442.

CHRONOLOGICAL VIEW OF THE LIFE OF GIOVANNI DAL PONTE

1385.—Born in Florence.

1408.—Becomes a member of the Compagnia di San Luca. In the 'Libro Vecchio' of this confraternity occurs the entry: "Giovanni dimarcho dinpintore mccccviij.' This date has been subsequently altered to mccccxi; but the earlier year was probably that of the painter's entry into the company. [Firenze: 'R. Archivio di Stato; Arch. dell' Accademia di Belle Arti,' No. 1, fol. 9

1422, March 25.—Is paid 45 florins for a pair of forzieri, or chests, made for llarione de' Bardi, as a gift to his niece, Costanza, on her marriage with Bartolommeo di Ugo degli Alessandri. [Rassegna d' Arte, vol. iv, p. 185, Doc. 4.]

1424.—Fails for debt, and is cast into prison, where he remains eight months. Finally he enters into an agreement with his creditors to pay off his debts within a term of five years. It would seem from the passage in his 'Denunzia' of 1427, which records these events, that Giovanni had not at that time entered into partnership with Smeraldo di Giovanni.

1427, July 10 .- Returns his first 'Denunzia' in which he states that he is married to Monna Caterina, that he works in partnership with Smeraldo di Giovanni, painter, and that he lives in 'a small house, with a shop below, situated on the Piazza of Santo Stefano a Ponte,' bought 'many years ago,' for the term of his natural life, for 60 florins, from Messer Battista Castellani, prior of Santo Stefano a Ponte. (Speaking of this house in a subsequent 'Denunzia,' Giovanni adds: 'and below, I carry on the trade of my art of painting.') He also states that he owns 'a small house, which he had as part of his wife's dowry, situated in the parish of Sant' Ambrogio, and let for 18 lire a year'; that he rents 'part of a house' situated behind his own, and facing the Lung' Arno, which he uses as a dwelling-house, and for which he pays 4 florins a year; that he also rents a palco or upper floor, 'in the tower of the Girolami,' on the Piazza of Santo Stefano, 'for the exercise of my trade,' for which he pays 3 florins a year.

From a list of debtors and creditors given in this 'Denunzia,' it appears that the following sums of money, among others, were owing to

him:-

'The Company of Sant' Andrea di Scozia, ceri [large painted wax candles] and drappelloni [ecclesiastical hangings], 31 florins 6 lire 12 soldi.' [The relics of St. Andrew of Scotland are still preserved in the church of San Martino a Mensola, and the confraternity of Sant' Andrea may have been connected with that church.]

'Giovannozzo and Paolo Biliotti, for the forzieri [or wedding-chests] of their sister whom they

married to one of the Gondi, 30 florins.'

'Messer Battista Castellani [prior of Santo Stefano a Ponte], 10 florins 3 lire 9 soldi.' Probably for work executed in that church: Vasari states that Giovanni executed a panel picture for

Santo Stefano.

'Il Serpe Quaratesi, 18 florins.' From a later 'Denunzia' of 1433, it would appear that this sum was owing 'for the balance due for the painting of a chapel.' The Quaratesi had their chapels in San Niccolò oltr' Arno and in San Francesco al Monte. It is possible that the painting, still preserved in the convent attached to the latter church, formed the altarpiece of this chapel, which was doubtless destroyed when the original church gave place to the present one, built by Il Cronaca at the end of the fifteenth century.

'Zanobi di Gherardo Cortigiani, 7 florins 2 lire.' In the 'Denunzia' of 1430, this item occurs under the head: 'Zanobi di Gherardo Cortigiani and his brothers, for the balance of forzieri,' or chests.

'Lorenzo di Bartoluccio, 2 florins.' This, doubtless, is Ghiberti, the sculptor.

'Antonio di Dino, who worked with the said Nanni, 20 florins.' This 'garzone' of Giovanni's

was born in 1402, and after became a 'maestro di tavole di gesso.' His name occurs in the old Roll of the Compagnia di San Luca, fol. 3 tergo, thus: Antonio didino dipintore mccccxxxxi.

Other sums are owing him, by 'Meo di Donato, dipintore,' 'Cola d' Antonio, dipintore,' and 'Arrigo [di Niccolò], dipintore,' etc., 'for works

had from him,' Giovanni.

Among his creditors are :—' Mariotto di Manno, dipintore,' 'Luca di Matteo, cofanaio,' and 'Salvestro di Dino, forzerinaio.'

The gross amount of the moneys owing to him is reckoned at fiorini d' oro 404.3.5; and of

his debts at fiorini d'oro 30.2.4.

In this 'Denunzia' Giovanni states that he is forty-two years of age, and his wife thirty-six.

1427, December 17.—Is paid by the captains of the company of the Bigallo, a sum on account for painting and gilding a pair of wooden candlesticks and a pair of vili, or portable candlesticks, for their oratory.

1427-8, January 29.—Is paid the balance of 2 florins 2 lire, for the same. [Rassegna d' Arte,

vol. iv, p. 186, Doc. 5.]

1430-1, January 31.-Returns his second 'Denunzia,' from which it appears that he was then living and working in the same house in the Piazza di Santo Stefano, that he had the use of a palco and other rooms (though it is not clear in what house), in consideration of a sum of 60 florins owing to him by the tenant of the rooms, Agostino di Giovanni, and that he no longer rented the palco in the tower of the Girolami, nor the portion of house on the Lung' Arno. He states that the house in the parish of Sant' Ambrogio, which he received as part of his wife's dowry, is let for lire 33. He rents a house adjacent to his own, on the Piazza di Santo Stefano, for which he pays the owner, Bernardo di Bertoldo, 9 florins a year. He, also, is in possession of half a house, 'held undivided with the Hospital of Santa Maria Nuova,' as security for a sum of 22 florins I lira 5 soldi piccioli, until the following August.

The moneys owing to him have been reduced to a gross sum of 185 florins 92 lire 11 sold: 10 danari. Most of the items here entered have been carried over from the account of 1427. Among those entries which figure here for the first time, is: 'Giovanni, painter, at San Miniato Fioren-

tino, 6 florins.'

In this 'Denunzia' Giovanni states that he is fifty-four years of age, and his wife forty-four; a statement which does not agree with those in the 'Denunzie' of the years 1427 and 1433.

1430-1, January 31.—Giovanni di Marco and Smeraldo di Giovanni return a joint 'Denunzia,' in which they state, among other things, that:

'The abbot of Santa Trinita owes us 23 florins, 'Moreover, we are painting a chapel in Santa Trinita. The captains of Or San Michele have

Giovanni dal Ponte

us execute it, and so much of it is done as amounts to 50 florins.

Moreover, we have begun to re-cover a panel with gesso [preparatory to the painting]. We reckon that it amounts to one florin: it is [the

property] of the Scali.'

The first of these entries may have reference to the Cappella dell' Abbaco, in the right transept of Santa Trinita, beside the chapel of the High Altar. According to Vasari, Giovanni dal Ponte decorated this chapel which contained 'the tomb of Maestro Paolo, the astrologer,' with 'stories of St. Paul.' Of these frescoes, nothing now remains but the upper portion of a fresco containing a 'Christ in Glory, with figures of the Baptist and other saints, and two half-length figures with scrolls, one of a David, in the spandrels, above the arch opening into the chapel. If this conjecture be correct, the entry would show that the chapel was already finished in January, 1430-1. The second entry would appear to relate to the chapel of the Ficozzi, dedicated to St. Peter, if Milanesi be correct in stating that this chapel, like that of the Scali, was painted by Giovanni by commission of the captains of Or San Michele. [Vasari, ed. Sansoni, vol. i, p. 633, note.] The frescoes in the chapel of the Scali, as will appear from the documents cited below, were executed a few years later. The third entry refers, no doubt, to the altarpiece, now lost, of the latter chapel. The use of the word regessare in this entry would seem to show that this altarpiece had been begun by some older painter, and left unfinished. Of the frescoes which once decorated the chapel of the Ficozzi nothing now remains except the paintings in the left transept above the arch opening into the chapel. These represent figures of St. Peter between two kneeling angels, playing on musical instruments, above in the pediment; and two half-length figures of saints, one of St. Jerome and the other damaged beyond recognition, within quartfoils, below in the spandrels. The stories of St. Peter within the chapel were destroyed when the place was reduced to its present form in 1602. The 'predella' containing stories of St. Peter now in the Uffizi, No. 1292, and the two lateral panels with whole-length figures of St. Peter and three other saints, in the oratory of Sant' Ansano at Fiesole, may have originally formed portions of the altarpiece of this chapel.

They also state in this joint 'Denunzia,' that: 'The prior of the Carmine owes us 4 florins. 'Moreover, we are making for Bardo di Fran-

cesco de' Bardi, a pair of forzieri or chests; what

is executed amounts to 50 florins.

'Moreover, we have begun to re-cover with gesso [preparatory for the painting] forzieri, or chests, which are the property of Luca di Matteo and Antonio di Martino, [what is executed amounts to 4 florins.' This Luca di Matteo is probably Luca di Matteo Firidolfi da Panzano. In an inventory of the household furniture which this Luca had in his house in the Via Anguillara, in 1449, occurs the item, 'Uno forziere dorato bello.' C. Carnesecchi, 'Un Fiorentino del sec. xv e le sue ricordanze,' in the 'Archivio Storico Italiano,' ser. v, vol. iv, Firenze, 1889.]

Under the heading of 'Creditori,' occurs the item: Mariotto di Manno, painter, has to receive for the balance of work had from him, 60 lire.'

1432.—The hospital of Santa Maria Nuova receive from Giovanni di Marco and his wife, 30 florins, for their moiety of the house mentioned in the 'Denunzia' of 1430-1. [Rassegna d' Arte, vol. iv, p. 186, Doc. 7, where it is stated that this sum was paid by the hospital to Giovanni. That the transcriber has confused the credit and debit sides of the account, is evident from the 'Denunzia' of 1433.

1433, May 31 .- Returns his third 'Denunzia,' in which he states that he still lives in the house in the Piazza di Santo Stefano, occupies the 'palco' belonging to Agostino di Giovanni, banker, and rents the adjoining house belonging to

Bernardo di Bertoldo.

The house in the parish of Sant' Ambrogio, which he received as part of his wife's dowry, is no longer enumerated among his possessions; in place of it

are set down two houses as follows:

I,--- 'A small house situated behind the hospital of the women of Santa Maria Nuova, which is held for the term of the natural lives of myself and my wife.' It appears from the boundaries, that this is the house of which a half-share was assigned to him as security for a debt in 1430; and for which he paid thirty florins to the hospital for the other half-share in 1432.

2 .- 'A house without floors and without the wall in front, which I am having repaired in order to be able to let . . . situated in Borgo Allegri.

The greater number of the names in the list of creditors and debtors which follows, occur in the previous 'Denunzie.' He adds this statement of the financial position of his partnership: 'I am in partnership with Smeraldo di Giovanni, painter, and I have on the shop this day, between moneys owing me and wares, after deducting my debts, in all, 127 lire 18 soldi 10 danari, as appears by our balance.

In this 'Denunzia,' Giovanni states that he is 'of the age of 48 years, and his wife 45.' This statement of Giovanni's age agrees with that in the 'Denunzia' of 1427, and is probably correct.

1434, October 28. - Giovanni and Smeraldo come to an agreement with the convent of Santa Trinita, concerning the payment of the balance of the money due to them, for painting the Cappella degli Scali. Various payments are made to them in the interval between that date and the end of October, 1435. [Rassegna d'Arte, vol. iv, p. 185, Doc. 1-3.]

Of these frescoes, the only portions now remaining are the paintings on the vault of the chapel, now in a very damaged condition, two stories of

Giovanni dal Ponte

the martyrdom of St. Bartholomew on the lateral walls, and a figure of St. Peter between two kneeling angels playing on musical instruments and other ornaments over the arch in the left transept of the church, opening into the chapel.

1435.- 'Giovanni di Marco e compagni,' receive from the Spedale di S. Maria Nuova 2 florins on account, for certain drappelloni or church hangings and other things, supplied by them to the hospital. [Rassegna d'Arte, vol. iv, p. 186, Doc. 8.]

1435.—Paints a dated triptych, now in the Museo

Cristiano in the Vatican.

1437, November 19 .- Executes a codicil to his will. He is described in the register as an owner of real property in the parish of San Frediano, a statement which would show that he had acquired property there, since the return of the Denunzia of 1433. [Rassegna d'Arte, vol. iv, p. 186, Doc. 9.]

Milanesi in his notes to Vasari, ed. Sansoni, vol. 1, p. 633 note, states that Giovanni died in 1437. This statement appears to be founded on a conjecture drawn from the document last cited. If Vasari's statement, that the painter died in his fifty-ninth year, were true, then Giovanni would have survived till 1444. It would seem, however,

that he was already dead in 1442.

The house on the Piazza di Santo Stefano, at Florence, of which Giovanni dal Ponte was already in possession, in 1427, for the term of his natural life, now bears the number 5. The house of which he rented a part in 1427, situated behind his own, on the Lung' Arno, is now No. 2, Piazza del Pesce. The house adjoining his own on the Piazza di Santo Stefano, one of two belonging to Bernardo di Bertoldo, which he rented in 1430-1, now bears the number 6 on that piazza. The two houses of Bernardo di Bertoldo are thus described in the 'Denunzia' returned by his son, Pagolo, in 1433: 'due case 10 . . . nella piaza disanto stefano a ponte jo della piaza ijo giovanni dimarcho dipintore e in parte aghostino digiovanni dibaldo iijo ser ghuasparre di giovanni cingholi iiijo ledonne disanmatteo darcietrj e in parte chiasso vo larte degiudej enotaj vjo Ma Monna fu diser nicholo ghalghanj vijo le dette donne' [i.e. di San Matteo.]

10 In an earlier 'Denunzia,' of 1427, these two houses are described as being 'appicate insieme

[Firenze, R. Archivio di Stato: Arch. delle Decime, Quartiere Santa Croce, Gonfalone Carro, Filza 1433, No. verde 445, fol. 607.] The tower of the Girolami, which faced the house of Giovanni, on the opposite side of the Piazza di Santo Stefano, is now incorporated with the Palazzo Bartolommei; and the palco which the painter occupied in 1430-1. now forms part of the apartment of Mr. Charles

I will conclude this article with the principal notices of Smeraldo di Giovanni to be gleaned from the various 'Denunzie,' of which the references have already been given. According to the earliest of them, returned by him on July 12, 1427, Smeraldo was born in 1366, and Monna Niccolosa, his wife, in 1379. He was then living in 'a house situated in the Via delle Marmeruche at the foot of [the Via di] Sitorno.' After stating various particulars of his partnership with Giovanni di Marco, he adds: 'and our debtors are these: Matteo degli Strozzi owes us for the balance of a pair of forzieri, or chests, which he had from us on the 6th May, 14 florins or thereabouts; and Zanobi di Bartolommeo Banchebi owes us 22 florins for the balance of a pair of forzieri. In his second 'Denunzia,' returned on January 31, 1430-1, he describes his house as 'situated in the street below Sitorno, which runs direct to the Porta di Camaldoli, called the Via di San Salvadore.' The latter street is now called the Via della Chiesa. He concludes thus: 'I, Smeraldo, am of the age of 65 years. I have a wife who is forty-six. I am little prosperous: my eyesight troubles me, and I shall be able to do little in this art [of painting]. His fourth 'Denunzia,' dated August 31, 1442, was evidently returned after the death of Giovanni dal Ponte. In it he states: 'I no longer possess any shop goods: I have sold everything, and no longer do any work. I live on the income of Goro di Giovanni di Michelozzo, flax-dresser, whom I have assisted in the past. Now it behoves him to give the costs [of living] to me and my wife.' In this 'Denunzia,' Smeraldo states that he is seventysix years of age and his wife sixty. Milanesi states in his notes to Vasari that Smeraldo died on August 26, 1444.11

11 Vasari, ed. Sansoni, vol. i, p. 633, note.

ART BOOKS OF THE MONTH SA

BOOKS ON MODERN ART

STANHOPE A. FORBES, A.R.A., AND ELIZABETH STANHOPE FORBES, A.R.W.S. By Mrs. Lionel Birch. Cassell & Co. 5s. net.

This joint account of the life and works of two well-known painters, although written in better English than the two previous books in the series, on Sir Lawrence Alma-Tadema and Mrs. Ernest Normand, is less amusing than those droll productions.

The lives of living English painters who have been successful from the start cannot in these times be expected to afford matter of much interest to the general public, and this book is

no exception.

Serious analytical criticism, the only feature which might possibly give some permanent value to such productions, is invariably absent, which, under the circumstances, is hardly a matter of surprise or regret. Nor is it surprising that enthusiasm is thought equally in bad taste, and that 'good form' should require colourless style and matter. But these drawbacks, inevitable though they be, make such books practically unreadable. It is, therefore, equally difficult to criticize them, and I may be excused from attempting to do so, and for taking the occasion of supplying the omission by a general survey of the school of which Mr. Stanhope Forbes is the most eminent exponent, and Mrs. Forbes one of the cleverest. The group of painters generally known as the Newlyn School, because it was thence that their work first became known-Stanhope Forbes, Frank Bramley, Fred Hall, Norman Garstin, Chevallier Tayler, Frank Bourdillon, H. H. La Thangue, Blandford Fletcher -was fired by the ambition to paint Nature exactly as she is, without parti pris or idealism. It is curious to think how many schools, from the Dutch painters anathematized by Ruskin to the pre-Raphaelites, Barbizon painters, Impressionists, and Vibrists, have held this ideal, and how differently it has been interpreted by them.

Of all the interpretations of their mission the Newlyn is the most doggedly desperate. Mr. Stanhope Forbes has given some account of his methods, which are indeed apparent in the result. 'My own custom,' he says, 'has always been to work as much as possible on the spot.' Alas and alack! where is the spot that Nature holds

for five minutes together i

The sun moves in the heavens, the clouds fly past, the tide rises, the rain falls, men and women come and go (especially the women), and where is the poor painter? In Newlyn he is 'on the spot, but by the time he has set up his easel and arranged his palette, Nature is off, 'cocking a snook' at him. The ingredients of a scene, no matter how genuine they be, or how carefully they have been reconstructed, do not make the

scene. Pay your genuine Cornish fishwife sixpence an hour to hold out her genuine seine net, as if to hand it to her genuine husband in his practicable boat, with the real background of real Newlyn-and she will do it no doubt, and earn her half-a-crown a day perhaps; and yet all these genuine properties are no more to the purpose than the real pump of Mr. Vincent Crummles. Put Nature in the stocks, and the poor nymph

will sulk and look unhappy.

Dreariness, lifelessness, and ugliness must result. not because the real scene was dreary or lifeless or ugly, but because this system of doggedly copying is a lifeless and dreary system. Life must be interpreted, represented, expressed, suggested. Movement can only be suggested by a sinuous and flowing style. Take, for instance, the wood-sawyers of Millet in the Ionides Collection, and try to explain the vigour and swing of their motion. Millet never told that man in the blue trousers to stand still in that attitude (which he could not have done for five minutes together) while the painter copied every patch. Millet's principle was that of all great painters, to watch and observe, and make hasty scribbled notes perpetually and unweariedly. He was like the sportsman with his finger ever on the trigger, ready for any game, big or small. Too many modern painters are like bankers' clerks, whose hours are from ten to four, and who are during these hours dealing with large concerns in a small way. No doubt a modern painter may justly deprecate comparison with a giant like Millet. My point is that Millet's system was the system of all painters, great and small, up to a very few years ago, and that if a painter's ideal is a coloured photograph he can by practice transform himself into that cyclops monster, the camera; whereas if he wishes to represent life he can improve his memory to a marvellous extent by mere training and exercise. There may be Millets living among us now for all we know, but they have atrophied and stunted their talent by copying Nature in bits instead of training their imagination and memory.

There is, too, a curious effect of aloofness and want of sympathy in the modern and naturalistic schools, and if we analyse the cause of this we find it in the sameness of treatment. Whether it is a man's face or the blue patch of his trousers, or the wall behind him, or the distant bay, everything is copied alike with the same bald, bare patch of ineloquent blank paint, uncompromising,

unmysterious.

Ruskin with his marvellous flashes of insight has said so nobly: 'And then, lastly, it is another infinite advantage possessed by the picture, that in these various differences from reality it becomes the expression of the power and intelligence of a companionable human soul. In all this choice, arrangement, penetrative sight, and kindly guidance, we recognize a supernatural operation, and perceive, not merely the landscape or incident, as in a mirror, but, besides, the presence of what, after all, may perhaps be the most wonderful piece of divine work in the whole matter—the great human spirit through which it is manifested to us.'

What is lacking in all these efforts is just the 'power and intelligence of a companionable human soul,' and this is apparent even in such works as The Health of the Bride, in which there is a certain intention of humorous sympathy. A photograph would have conveyed this impression nearly as well, and would have spared us the localization of colour, which is a blemish in all Mr. Stanhope Forbes's work.

B. S.

THE DRAWINGS OF JEAN FRANÇOIS MILLET.
With fifty facsimile reproductions of the master's work, and an Introductory Essay by Léonce Bénédite. London: Heinemann. £4 4s.

THE dispersal of the Staats-Forbes pictures has coincided in point of time with the absorption into great public and private collections of almost all the masterpieces of the so-called Barbizon school. The market reputation of Millet, already made notorious by the colossal prices paid for The Angelus and one or two other famous examples of his work, has thus risen to a point which makes the acquisition of a Millet painting impossible for the working artist to whom his example could do the greatest service. There is something grimly humorous in the thought that the art of Millet, of all peasant painters the one who was most truly a peasant, should have become within a comparatively short period a prize for which even millionaires cannot always compete successfully, and that the works produced in a poor cottage under pressure of extreme poverty should find their resting-place in the palaces of the New World. We must, therefore, be grateful that modern processes of reproduction can place the essence of an art like his within the reach of men of moderate means; and, in the case of the drawings published by Mr. Heinemann, we can bestow our praise all the more freely because many of the specimens selected by M. Léonce Bénédite have already been reproduced in THE BURLINGTON MAGAZINE, but with less completeness than in the present volume, owing to the absence of colour. Though the process employed throughout is the half-tone process we have never seen it used more skilfully, since by the use of two or three blocks the tone and colour of the originals, even down to the stains and marks on the paper, are given in perfect facsimile. One or two of the plates in the selection are, perhaps, below the standard of the rest. The Young Woman Returning with Water from the River, for example, is not characteristic of Millet's art; but the selection includes such

superb landscapes as the Cliffs near Greville, the Study at Barbizon, and the Winter Scene with a Charcoal-burner's Hut, a fine selection from his finished figure subjects, and one or two magnificent rough sketches, such as the Peasant Woman study and The Winnower, while the frontispiece is an admirable reproduction in colour of The Angelus pastel, a much more satisfactory thing in reality than the more famous painting.

As might be expected, M. Bénédite's introduction is an excellent piece of work, far above the average of such introductions. In looking through the admirable analysis of Millet's work which it contains we have only one criticism to offer, namely, that in our opinion more stress might have been laid upon the influence of Daumier. In Daumier's work, both in lithography and painting, we find exactly the same technical character as in Millet, the same appreciation of the value of mass, of silhouette, and of strong, significant line, although in Daumier these elements are governed by the necessities of the caricaturist, and become more fierce, mordant, and terrible than was necessary to the gentler pastoral poetry of Millet. It is, we fancy, in America that this sumptuous book will find the largest circle of admirers. Since the days when Hunt made Millet's work a household word in Boston, Americans have been his most outspoken and generous admirers, while in England we still seem to hesitate, so far removed from our finicking academical ideals is his large and manly art.

SCHMUCK UND EDELMETALL ARBEITEN. Kochs Monographien, ix. Herausgegeben von Hofrat Alex. Koch, Darmstadt. 16 mks.

The origin and growth of that preposterous movement in art usually called L'art Nouveau is a matter of curious speculation. By some it is stated to have been started in Belgium and worked round through England, especially through the medium of the Studio, and Austria.

Whatever its vagaries there is no doubt that at present its temple and shrine is to be found in Germany and Austria. Fundamentally the movement is based on an unsound and unphilosophical principle, that of pure abstraction, the desire to quench and suppress ideas. The function of the particular article selected for experiment is often disregarded altogether, and the design, instead of growing out of the form which is most suitable in playful accessories and excresences based on some natural forms which are suggested in the simple original, is imposed at once, a full-grown orphan, Frankenstein's monster.

Now we are so constituted that no combination symmetric or structural lines can be absolutely dumb and unreminiscent to us. We can be reminded of pleasant things or of unpleasant, but we are unable to regard any forms as pure abstractions. Consequently those designers who throw away

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the opportunity of purposely and deliberately reminding us of pleasant things, do not raise their art to abstract heights, but only depress us by

uncanny nightmares.

Grimacing bogies, unintended by the designer, start from the wall papers, anatomical sections of the human brain or viscera lurk in the silver goblets, strings of Hardtmuth's pencils intempestuously hang from the silver châtelaine, the fruit basket suddenly converts itself into an inverted suspension railway arch, the coffee service becomes the boilers of an oil factory. The patron of L'art Nouveau might as well stick to his early Victorian or Friedrich Wilhelm chambers, buy some bottles of absinthe and get his D.T. direct; he would find it cheaper. These reflections are roused by the study of the photographs in 'Schmuck und Edelmetall Arbeiten' published in that shrine of shrines, Darmstadt. This was the town, I believe, where six or more Art Nouveau mansions were built-actually built !- in which nobody could be induced for love or money to reside. It is all very well for Hofrat Alexander Koch to gibe at the stars, half moons, spiders, and trefoils of the jeweller's shops, but these are pleasanter objects of contemplation than a longitudinal section of an 'entomoconchus scouleri.' The consequence of the intransigeant attitude of the clever handicraftsman of our time is that persons of taste will touch no modern work at all. The old mansions and cottages are ransacked for their treasures, and second-hand shops simply pullulate in the west end of London and do a thriving trade. A return to tradition and common sense is sure to come. and it is pleasant to welcome the Guild and School of Handicraft as one of the first prodigals. Some of their jewellery is quite normal and pretty. René Lalique of Paris shows a few excellent specimens mixed with others fantastic and pretentious. The most comical piece of all is a Brustplatte für ein Reformkleid,' as it is a perfect satire on that ungainly absurdity, happily extinct in England. B. S.

WHISTLER AND OTHERS. By Frederick Wedmore. London: Pitman. 6s. net.

A SERIES of reprinted essays by a well-known writer must call for one of two very different forms of commentary. Either the author will break fresh ground so that his excursions will furnish material for discussion and possibly protest, or he will be one who formulates and plays with ideas which are already accepted. In the one case the facts themselves demand consideration, in the other the critic's attitude towards them. Such criticism as that of the late Mr. Henley would naturally come under the former head; Mr. Wedmore's comes under the latter. He is not one of those who educate (and perhaps advertise) by astonishment, by attacking cherished principles, by daring half truths that stimulate to

thought by rousing antagonism. His spirit is rather that of the man of letters with the collecting instinct who has a taste for good cabinet pictures and prints, but cannot indulge his hobby recklessly, and yet is not averse to letting others have the benefit of his experience. We could wish Mr. Wedmore had more imitators. Grateful as we must be to those who, like Ruskin, by their eloquence and conviction draw enthusiasm and wise action out of the indifferent crowd, or to those who guide a far smaller procession along the thorny paths of critical research, the working artist at least should be grateful to that other type of author which, with varying artistic taste and literary power, writes as a collector for collectors. The idea, which is fostered by the colossal prices occasionally obtained for masterpieces, that the man of moderate means can no longer possess any good work of art, is hardly less pernicious to the artistic community than the equally false notion, fostered by the collapse in the sale room of the academic favourites of a dead or dying generation, that all modern art is a bad investment. To the many who like to look at prints and pictures, but are hindered by such fears as these from spending an occasional guinea or two upon them, Mr. Wedmore's book may be heartily recommended. He does not, it is true, indulge in those columns of figures, past and present, the 'sale jottings,' which view art as a variety of stock-jobbing, yet those who trust to his taste as a collector are not likely to make grave mistakes even from the financial point of view. His advice to collectors of Rembrandt etchings (pp. 144-145), for instance, could not possibly be better. C. J. H.

ROYAL COMMISSION ST. LOUIS INTERNATIONAL EXHIBITION, 1904—THE BRITISH SECTION. Compiled by Sir Isidore Spielmann, F.S.A. Issued by Royal Commission.

The Royal Commission of the British Section of the St. Louis International Exhibition has issued a volume as a permanent record which is in many respects an excellent work. Whilst it was impossible to reproduce all the exhibits either in the Art or other sections, some space might have been spared to include a complete catalogue, especially in the Art Section, which is here treated as the most important.

The descriptive letterpress is mere waste of print. Thus, The Rick Yard, by George Clausen, A.R.A. Of his work Mr. Clausen has written: "The boys are just getting some straw for the stable, or something of that kind. I only wanted to paint an ordinary everyday thing that seemed to me under its conditions to have some beauty, and I tried to get it as true in sentiment as I could." I do not think this sort of thing very helpful to anybody.

Art Books of the Month

BOOKS ON REMBRANDT

The volume includes a 'curtailed' description of the British Art Section, by Mr. Humphry Ward, and a comparison with the full text as it appeared in the official catalogue leads to curious conclusions.

In the original Mr. Humphry Ward makes an exclamation which the compiler, Sir Isidore Spielmann, seems to have thought out of place. 'Even—O sign of the times—the New English Art Club' was represented. The part in italics was omitted.

'Though the Royal Scottish Academy does not officially exhibit, it will be found that few of the

important Scottish artists are absent.'

Îtalics omitted, as well as a passage repeating the statement on p. 12. Mr. Ward does not mention that among these few absentees are Sir James Guthrie, President of the Royal Scottish Academy; Mr. Lavery, Mr. Alexander Roche, and Mr. E. A. Walton, perhaps because he does not consider

them 'important.'

'No artist, however "advanced," has in recent years been known to refuse the magic letters A.R.A., and nobody, having once obtained them, has resigned them while still able to work, except Burne-Jones alone.' Sir Isidore Spielmann's ruthless blue pencil has obliterated Mr. Ward's indiscreet admission. Besides this, the first part of the sentence has little weight or meaning. 'The magic letters A.R.A.' are not offered to anybody. An artist is invited by any individual member to allow his name to be put down as a candidate, and, of course, could not refuse what he had applied for. Whatever his words may imply, Mr. Ward is careful not to state that no artist has refused to apply or to exhibit, wherein his discretion is commendable. A paragraph of nine lines concerning Whistler's connexion with the British Artists is cut down to the bald statement that the 'Royal Society of British Artists holds its exhibitions in large galleries in Suffolk Street.' What wonder that the only allusion to Whistler that was permitted-Whistler, one of the greatest artists of any time, and infinitely the greatest who was an American by birth, since his works were not included in the British Section at St. Louis-was that which alluded to the 'fancy prices which collectors will now pay for Méryons and Whistlers. Although a long obituary notice is one of the features in both versions, including in the first draft such artists as J. C. Horsley and Thomas Faed, John Pettie, C. B. Birch, no mention is made of Whistler's death on 17 July, 1903, the preface being dated March, 1904.

The official is the consistent attitude. As they pooh-poohed him as a triller during his lifetime, they must continue to ignore him after his death, although the picture market (not only that for etchings, Mr. Ward) is clamouring for every stroke

of his brush.

REMBRANDT UND SEINE ZEITGENOSEN. By Wilhelm Bode. E. A. Seemann; Leipzig. 6 mks. It is now nearly a quarter of a century since Wilhelm Bode published his 'Studien zur Geschichte der Holländischem Malerei,' and laid thereby the foundation for all future study of the great painters of Holland in the seventeenth century. Since that date Dr. Bode has attained to the highest rank among those engaged in the exposition and administration of the fine arts, not only through his successful and masterly direction of the great art collections at Berlin, but as the compiler of the great monumental work on Rembrandt and his paintings, which has recently attained completion.

In view of the celebrations in Holland this year, on the occasion of the tercentenary of Rembrandt's birth, Dr. Bode has issued a supplement, as it may be called, to his previous book on the history of Dutch painting. This consists of a series of detached articles on Rembrandt and his contemporaries, written, as they seem to indicate, at different periods in Dr. Bode's career, but now for

the first time collected together.

Since the publication of Dr. Bode's first book on Dutch painters, much has been done by such eminent Dutchmen as Dr. A. Bredius and Dr. C. Hofstede de Groot (to mention only two of the most prominent contributors to the history of their native art) towards elucidating the personal history of the great Dutch painters. Dates have been corrected, or discovered for the first time, and many legends carefully collected by Houbraken, De Bie, or Descamps have been examined and found baseless. It seems unlikely that much should have escaped these industrious investigations, which form, therefore, a safe groundwork for such appreciations as are to be found in Dr. Bode's new volume.

It is, indeed, a strange phenomenon in the history of art, this sudden bursting into full blossom of the Dutch School of painting. Dr. Bode is justified in pointing to two special causes; one the relief of the northern provinces from the Spanish tyranny, and the consequent growth of freedom and independence in the town and on the domestic hearth. He points out the large part played by soldiers in the paintings of this period as indicative of the virile spirit of the country, and the consciousness that a liberty won by arms must be protected by the same weapons. He also explains that in order to understand the works of Jan Steen, Adriaen Brouwer, and others, it is necessary to remember that a certain amount of coarseness is naturally to be found in a country only just rising from downtrodden semi-barbarism to a degree of culture and prosperity such as is to be found in the paintings of Ter Borch, Metsu, and others.

The other special cause, according to Dr. Bode, was the paramount influence of that great genius,

Books on Rembrandt

Rembrandt. In Rembrandt Dutch painting reached its culminating point, and in every branch from him may be traced in lineal descent most of the principal painters of Holland, Nicolas Maes, Gerard Dou, Metsu, Vermeer of Delft, Pleter de Hooch, and many others, including the great landscape painters, who were directly or indirectly influenced by his teaching. It may be that Dr. Bode slightly over-reaches himself in his well-known enthusiasm for Rembrandt. He is compelled to admit that Frans Hals, in his time and after, exercised an influence in Dutch painting almost as great as that of Rembrandt. In fact, the school at Haarlem seems to have been, for the most part, independent of that at Amsterdam, especially in the case of Jacob van Ruisdael.

One of the most interesting subjects to be found in these essays is that of the great Dutch landscapepainters, and the magic skill with which they interpreted the simple, scanty features of their landscape surroundings under the varying ininfluences of sun, sea, and sky. It is satisfactory to find so great an authority as Dr. Bode assigning to the great landscape poet, Jacob van Ruisdael, a higher place than the less-inspired, if more highly valued, Meindert Hobbema. An interesting chapter is devoted to another painter-poet, Aart Van der Neer, while full justice is done to the great and excellent qualities of Adriaen Van de Velde and Philips Wouverman. In his few words of introduction, Dr. Bode alludes specially to his three articles on Hercules Segers, Adriaen Brou-wer, and the young Van Dyck. Each of these three articles is of first-class importance. In his article on Hercules Segers, Dr. Bode has collected together all the information known about this painter and etcher, and has expounded the powerful influence which Segers had on the development of Rembrandt's genius. This study of Segers is a worthy sequel to the invaluable study of Adam Elsheimer, published in Dr. Bode's former volume, and is as indispensable to the student of Rembrandt.

The study of Adriaen Brouwer is again of the first importance, showing as it does the blending of a training in the school of Frans Hals at Haarlem with the school of Rubens at Antwerp. Paintings by Brouwer have long been valued in the market for their quality as well as for their rarity, but their true importance will be greatly enhanced by a perusal of Dr. Bode's essay. His relations with the younger David Teniers are made quite clear, and it is Brouwer who will gain, rather than Teniers who will lose, by the assertion that, of the two, Brouwer was the greater artist and creative genius, if not actually the greater painter. At first sight an article on the young Van Dyck and his relations with Rubens would seem to be out of place in a volume bearing the name of Rembrandt. Indeed, the school of Antwerp under Rubens and Van Dyck is very far removed from

that of Rembrandt, and there is nothing to show that Rembrandt was influenced by Rubens, although in his fashionable period at Amsterdam his portraits might be said to betray in their elegance the prevailing fashion inaugurated by Van Dyck.

The article on Van Dyck and Rubens is, nevertheless, one of the most interesting in the book, so that its intrusion can readily be excused. In this article Dr. Bode has something new to say, even if it is evident that the article, though not so stated, is a review of a book on Van Dyck, published by M. Max Rooses, and follows the paths mapped out by that eminent writer. In view of the importance of the statements as to Van Dyck's early works in the school of Rubens which are here brought forward, it is strange to find Dr. Bode neglecting to allude to the Italian sketch-book of Van Dyck at Chatsworth, and publishing in this year statements as to the early paintings by Van Dyck which are, to varying extents, disproved by the sketches after Titian or others in the said sketch-book.

Since the publication of a selection of sketches from this sketch-book, edited by the present writer, it has been shown that certain important early works by Van Dyck, The Crowning with Thorns, The Betrayal and the St. Martin, are all based on sketches after Titian made by Van Dyck on his first visit to Italy. From these sketches M. Max Rooses has sought to prove that Van Dyck, who went to Italy in 1621, returned to Antwerp in 1622, perhaps owing to the dangerous illness of his father, after whose death he returned to Italy and remained there until 1627. If this contention of M. Rooses be accepted, in the absence of any actual proof, it follows that some of the important paintings by Van Dyck, on which Dr. Bode lays special stress as being executed under the influence of Rubens, were inspired as much by Titian as by Rubens himself. It may be doubted that Van Dyck, after spreading his wings in Italy, should have returned to the position of simple allievo to Rubens at Antwerp. In any circumstances the relations between Rubens and his brilliant compeer seem to have been of the most friendly nature, and it was not until Van Dyck actually settled in Italy that the dominating influence of his master began to yield to that of the great Venetian painters. This chapter in Dr. Bode's book is full of interest and suggestion, but must be read with caution, in view of its being to a certain extent out-of-date. LIONEL CUST.

KLASSIKER DER KUNST IN GESAMTAUSGABEN, 8ter BAND. REMBRANDT: DES MEISTERS RADIER-UNGEN IN 402 ABBILDUNGEN HERAUSGEGEBEN VON HANS WOLFGANG SINGER. Deutsche Verlags-Anstalt, Stuttgart und Leipzig, 1906. (8 mk.)

MODERN criticism of Rembrandt's etched work, which received its first impulse from Sir Francis

Seymour Haden, has done honour to the master by curtailing by at least a quarter the motley list of some 400 attributed plates. The earliest Rembrandt iconographer, Gersaint, who admitted 300 etchings as authentic, had certainly a sound basis of tradition in the Houbraken collection. which had descended from Rembrandt's friend Ian Six. Nevertheless we find plates in his list which are nowas universally rejected as others in the additions made by his publishers, Helle & Glomy (1751), and by Bartsch (1796) are as universally accepted. This consideration, and the fact that contemporary documentary evidence in respect of the really questionable plates is so lamentably lacking, justify the critic of to-day in assuming an attitude unprejudiced by these channels of tradition in his estimate of what Rembrandt did or did not etch. He is not, however, justified in completely laying aside intrinsic and extrinsic evidence of a different order; in dealing lightly with signatures (of which the genuine and authentic types are quite distinct) and with the established and logical connexion existing between certain plates and recognized phases of the master's work in other directions.

Such disregard for the many-sidedness of sound evidence we feel to be the tendency of the destructive criticism of that great etcher, Prof. Legros, who, basing his estimate on a nucleus of Rembrandt's greatest achievements as an etcher, refuses to allow the authenticity of plates which are not in perfect accord with his analysis of the elements of the master's style. Prof. Singer does not carry the process to the same extreme (which left Rembrandt the undisputed author of 71 plates!) and he even allows that the critical analysis which rejects, among others, the Abraham entertaining the Angels (B. 29 S. p. III) is somewhat 'ruthlessly scientific.' Still, he is enamoured of the same principle, and does not fail to fall into exactly analogous error in doubting such a plate as the Adam and Eve of 1638, where the characteristic introduction of the elephant following so soon after dated studies of the same animal is an insuperable piece of extrinsic evidence in its favour.

As an aid to the student who cannot secure Rovinsky's monumental work, we heartily wellcome the present publication, giving as it does in a popular form reproduction of nearly every plate which has been attributed to the master. The editor divides the etched work into three sections:

I. Authentic (138 Nos.)

II. Doubtful, including etchings which in the state reproduced no longer reveal the master's style (73 Nos.)

III. Rejected (177 Nos.)

We must allow that Prof. Singer has been to some extent hampered by rather a large number of reproductions from late and badly reworked states. This, however, does not excuse his practice of placing in category II. several etchings

which his notes lead us to gather he would accept in their early states. Surely Prof. Singer, who generally lays so much stress on the narrow artistic value of a reproduction, should be the last to let his classification depend on such a factor. And even here he is not consistent, or so bad a rework as the Man with a Crucifix and Chain (B. 261, S. p. 32), which is only a little better than the impression of the St. Ferome in a Dark Chamber in II. (B. 105, S. p. 166), could never have remained in division I. Of the Rembrandt etching (of 1658) only Bartsch's copy was available for reproduction, and this is placed, again somewhat inconsistently, but in this case we think rightly, in I. The plate (only known in the Albertina and Dutuit impressions) is not in Bartsch's catalogue and has been generally rejected. Prof. Singer has been the first to open our eyes to the real merit of the plate, and to its perfect harmony with other work of these years of Rembrandt's declining technical certitude as an etcher.

There is no space here to discuss the much-debated question of the participation of pupils and assistants in Rembrandt's etched work. We would merely say that we consider Prof. Singer's criticism completely at variance with our knowledge of the master's development in painting, with the conditions of his life and the capabilities

of his contemporaries.

No doubt in the early successful years pupils' hands can be detected in many of the larger works, but to take from the young etcher the numerous attempts which he must have made, and to reduce the number of authentic etchings between and including 1628 and 1631 (i.e. before Rembrandt could have had any regular school) to eight, is a large demand on our reason. Rembrandt must have made experiments, and such roughlyetched plates as Peter and John at the Gate of the Temple (B. 95) and sundry studies of beggars (B. 150, 153, 154, 160, 166, 168 etc.) are quite worthy of his genius, and above anything that Lievens or Vliet, his fellow etchers of this period, could accomplish. Again, it is utterly insufficient to condemn a plate like the large Raising of Lazarus on the grounds of an unpleasing theatrical character. It must be remembered that Rembrandt's early pictures (e.g. the Samson in Frankfurt, discussed in last month's Burlington, can be both theatrical and unpleasing, while careless drawing of human proportions, given as one reason for rejecting the magnificent portrait of Dr. Bonus, is one of Rembrandt's recurring defects (cf. e.g. the arms in the Old Haaring).

But the present is a matter on which every student of art might practise his eye. Let him procure the book and judge for himself the merits or demerits of the method which separates into the three categories the following plates (numbered according to Bartsch, and the sections and pages of Prof. Singer's book), which are in each

Rooks on Rembrandt

case taken from corresponding periods of the master's life:-

master 5 mer	_	
I	И	111
Beggar warming his Hands. B. 173 (p. 2);	Beggars. B. 163; B. 174 (p. 127):	
Beegar with Wooden Leg. B. 179 (p. 3).	B. 165 (p. 128); B. 151 (p. 129).	
Studies of Saskia (?) B. 367 (p. 17).	Saskia (?) B. 345 (p. 143).	Saskia. B. 347 (p. 256).
Abraham and Isaac. B. 33 (p. 22).	Abraham and Isaac. B. 34 (p. 168).	
Medea. B. 112 (p. 61).	Synagozue, B. 126 (p. 169).	
Woman on Mound. B. 198 (p. 9).		Diana. B. 201 (p. 220).
Christ Driving out the Moneychangers. B. 69 (p. 12).	Christ and Woman of Samaria. B. 71 (p. 142).	Tribute to Caesar. B. 68 (p. 192).
A'raham and Isaac. B. 35 (p. 109).	Gethsemane. 13. 75 (p. 176).	
Life studies of wo- men. B. 197, 199, 202 (pp. 115, 116, 121).	Life studies of Wo- men. B. 205, B. 200 (pp. 180, 181).	

Again, the following are some of the more brilliant plates which figure so unhappily in sections II and III.:—

H

Return of the Prodigal. B. 91 (p. 149).
Adam and Eve. B. 28 (p. 153).
Sheet of Seketches, A Woman ill in Bed, etc.
B. 369 (p. 154).
Youth Surprised by Death. B. 109 (p. 156).
Jan Sylviuss. B. 280 (p. 170).
David in Prayer. B. 41 (p. 174).
The Young Haaving. B. 275 (p. 177).
Clivist and the Woman of Samaria. B. 70.
(p. 179).

Rembrandt ('aux trois moustaches'). B. 2 (p. 185).

Rembrandt Drawing from a Model. B. 192 (p. 219).

Dr. Eonus. B. 278 (p. 236).
The Large Coppenol. B. 283 (p. 237).
Old Man with a Beard. B. 309 (p. 246).
Portrait of Rembrandt's Mother. B. 349 (p. 256).
Sheet of studies (with head of Rembrandt).
B. 363 (p. 259).

We are confident that the above citations will suffice to convince the reader of the indefensible and inconsistent character of the new criticism as effectually as the perusal of the book has confirmed in the reviewer the moderate conservatism which still accepts some 290 to 300 etchings as authentic works of the master. We congratulate the publishers on this timely addition to their excellent series, and the editor on the courage of opinions whose expression will do so much to strengthen the conservative opposition.

A. M. H.

REMBRANDT ALMANACH, 1906-07. Eine Erinnerungsgabe zu des Meisters dreihundertstens Geburtstage. Deutsche Verlags-Anstalt, Stuttgart und Leipzig, 1906.

FROM the same firm as the preceding we have received a collection of essays, old and new, on various phases of Rembrandt's art, issued with calendars for 1906 and 1907 as a memorial of the tercentenary of the master's birth. A biographical chapter by Dr. Muther from his 'History of Painting,' an article on the 'Scope of Rembrandt's Genius,' by Jan Veth, one of the most sympathetic Dutch artist critics of to-day, a chapter by Ed. Heyck on 'Rembrandt and his Times,' an historical survey of the market values of his pictures by Hanns Floerke, and, most suggestive of all, a psychological study by Karl Scheffer, 'Im Schatten Rembrandts,' are evidence of an enjoyable store of reading. The poems by Karl Henckell and Richard Schaukall, with which the book begins and ends, though of secondary merit, are at least a tribute to the inspiring force of Rembrandt's genius.

REMBRANDT: A MEMORIAL. Parts VI, VIII, and IX. Heinemann. 2s. 6d. net.

Though we have not yet received the completion of this handsome book, the three instalments which have come to hand strengthen the impression left by the previous ones that those who want a readable and profusely illustrated work on Rembrandt will find it here. We note with pleasure a most admirable plate of Lord Lansdowne's famous Mill.

DIE GALERIEN EUROPAS. Parts IV-VIII. Seemann, Leipzig. 4 marks.

The eighth part of this most useful series of reproductions in colour is devoted to Rembrands. The coloured plates include The Syndies, the Landscape with Ruins, the Nicolaus Bruyningh and The Architect at Cassel; the little Stone Bridge and the Tewish Bride from the Rijksmuseum, and two Holy Families. Altogether it is an excellent number, and will perhaps introduce many to the cheap and handsome publication of which it is an instalment. Part VII, too, is a most successful number; the plates being all good, and the preface an article on Jan Steen from the pen of Dr. Bode.

ALBUM DE PLANCHES DE L'EXPOSITION DE MAITRES HOLLANDAIS. Amsterdam: Frederik Muller & Co.

OF the many forms which the celebration of the Tercentenary of Rembrandt's birth has taken in

Books on English Art

Holland the loan exhibition opened at Amsterdam by Messrs. Frederik Muller & Co. is not the least notable. We have frequently noticed the handsome catalogues of art sales issued by their firm, which in completeness and attractiveness are far superior to anything of the kind which we attempt in England; and the admirable album of plates illustrating their present exhibition, while it follows the lines of these catalogues, represents the Dutch school far more completely than any single private collection could do. Of the sixty excellent plates we can notice only a few, and among those the works of Rembrandt and his pupils naturally take the first place. These include an early portrait of the master himself, dating apparently from about the year 1629: a portrait which may well be compared with two oval portraits by his pupil Gerard Dou. Two good examples of T. de Keyser are also welcome examples of a painter whose influence on Rembrandt was considerable; the half-length portrait in the possession of M. Beels van Heemsted of Haarlem is really a splendid specimen of a master who is still not sufficiently known. A pair of full-length portraits by Terborch and another pair by Nicholas Elias must also be mentioned. The collection contains, too, some delightful landscapes, among them a very impressive sea piece by Adrian Van de Velde, a noble wooded landscape by Jacob Ruysdael in composition almost recalling Constable's Old Sarum, and a splendid airy Windmill by J. van Goyen. To students of the English school, however, none of the landscapes will be quite so interesting as the little study by Brouwer from the Warneck collection, which has all the romantic charm of a sketch by Gainsborough. Visitors to Amsterdam should find it worth their while to see this interesting exhibition, which is apparently to remain open till September 15.

ENGLISH ART

ENGLISH COLOURED BOOKS. By Martin Hardie. (The Connoisseur's Library.) London: Methuen & Co. 25s. net.

Of the embellishment of books there is no end; for while the art of printing beautifully was fully revealed before the close of the sixteenth century, it has been left to succeeding ages to struggle with the difficulties of illustration with varying but never complete success. In the three-colour process a decisive stage has now been reached that may possibly develop into a final victory, but its limitations are still too many and too obvious for its general acceptance as the only method, especially as opinion has been so trained to the plain engraving that the use of coloured illustration, if not actually condemned, has still to justify its appearance in printed books.

That this should be so is hardly to be wondered at in view of the scantty triumphs that colour-printing has achieved, and the base uses to which it has been put. 'It is strange,' Mr. Hardie writes, 'that one of the earliest books printed in England (the 'Book of St. Albans') should contain an isolated example of colour-printing.' But is not the explanation to be found in the fact that printing was adopted merely as an easy method of multiplying a manuscript, and that the difficulties of colour-printing proved so great as to nullify its usefulness? If the illuminations could have been reproduced as quickly and as easily as the text, why should we doubt that they would have been?

Not until the middle of the eighteenth century was colour-printing again attempted, and from this time the history of the art is continuous, until under Ackerman and Orme it became commercially successful; but neither the genius of Blake nor the enterprise of Baxter succeeded in establishing a workable precedent for future ages, and aquatint, chromolithograph, and wood block have all yielded to time and the three-colour

process.

In its earlier stages the history of English coloured books includes a number of volumes with plates coloured entirely by hand, and the brush was used for finishing the prints in many if not most of the books published before the middle of the last century. If this branch of the subject is less fascinating (and history is never so dull as when it merely repeats itself) it is none the less notable, and it affords additional proof of the legitimacy of coloured illustration for the embellishment of any sort of book, from the Flora Londinensis to the 'Tour of Doctor Syntax.' There is this, too, to be said for hand-colouring, namely, that while the means were still unattained, it kept the end in view, and instead of being a rival to colour-printing, was in reality its handmaiden. During the latter part of the eighteenth century the tinting of prints by hand became a regular industry, in which both Turner and Girtin passed an apprenticeship, and for the first thirty years of the nineteenth the hand-coloured aquatint (in which only two or three coloured inks of neutral tints were printed) was the method employed by Ackerman with such extraordinary success in volume after volume adorned with the most beautiful plates.

To Rowlandson, who contributed so largely to Ackerman's publications, Mr. Hardie pays a very fitting tribute, and in saying that his claim on posterity lies in the creation of Dr. Syntax and other such work rather than in his broadsheet caricatures, raises him a step higher than blind fashion has yet placed him; for although his real altitude is not to be measured by his published work, as Mr. Hardie thinks it should be, his influence on book-illustration can hardly be overrated. Any art that consists in the multiplication

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of copies is dependent for its very existence on the favour of the public. To the connoisseur there is, of course, nothing in the whole history of coloured illustration that is comparable to the work of Blake; but in estimating the influences that have helped the development of the art, we must acknowledge, however sadly, that the flight of his inspiration was too high to be followed, and the technical secrets revealed to him in visions, by his brother Robert and St. Joseph, too difficult to be adopted, by the practical age in which he lived. The genius of Rowlandson, on the other hand, condescended so amiably to the popular taste that, when wedded to the enterprise of Ackerman, it became the principal factor in creating what, in these days, would certainly be called 'a boom.' It overshadowed the fame of Ackerman almost as completely as the charm of Caldecott, Kate Greenaway, and Mr. Walter Crane has eclipsed the name of Edmund Evans, to whose enterprise and artistic skill, as Mr. Hardie points out, we are solely indebted for our enjoyment of their work.

As a record of what has been accomplished and of the men who accomplished it, Mr. Hardie's book is an admirable piece of work; and though the delicate vesture of 'The Connoisseur's Library,' and twenty-seven excellent plates, seem rather to fit it for the drawing-room, it is essentially a library book. To have shepherded so large and heterogeneous a flock into the compass of a readable volume is an achievement that does much credit to Mr. Hardie's devotion to his subject as well as to his judgement of the relative value of facts in 'telling his tale.' Of the diversi colores wrought by Jackson, Le Blon, and Knapton, a few more specimens might perhaps have been given, even if at the expense of some of the later people; but Mr. Hardie has not shirked the responsibility of an impartial historian in dealing fully with every part of the subject, and the result is an exceedingly valuable contribution to the literature of English Arts.

RANDALL DAVIES.

THE ROYAL ACADEMY EXHIBITORS, 1769-1904. By Algernon Graves, F.S.A. Vol. VI: Oakes to Rymsdyk. H. Graves and G. Bell. £2 2s. net.

THOUGH in many respects Mr. Graves's wonderful record is infinitely more precious than any history of the English school of painting, it has certain inherent defects, of which the section before us is no inapt illustration. In the last half-century the constitution and policy of the Royal Academy has kept outside its walls, if not an actual majority of our best artists, at least a very large proportion of them; yet we are reminded by Mr. Graves that even at the start it was not completely representative of our national talent. His sixth volume

has thus to omit George Romney as well as Dante Gabriel Rossetti. Not that we lack abundant compensations. The annotated catalogue of Reynolds's exhibits is in itself no small thing, while the lists of works by men like Oakes, Opie, Owen, Penny, and Rigaud are an invaluable gift to all serious students. Oakes could on occasion paint landscapes of an excellence that is perplexing to those who do not remember his name; Opie's talent at its best was not unworthy of the great trio of portrait painters whom he succeeded; Owen's gift, though smaller, was enough to lead to similar confusions; Penny may soon rise again to reputation at the heels of Hogarth and Zoffany; Rigaud, in spite of his mannerisms, passes unchallenged for Gainsborough in at least one wellknown collection. Another man whose paintings are better than their repute is the mezzotinter S. W. Reynolds, as those who remember his admirable Windsor Castle, exhibited this spring at Whitechapel, will recognize. Some day perhaps a Morelli of the English school will have to rediscover, separate, and define the Reinagles, gifted both in portrait and landscape with so great an accomplishment and so moderate a personality as to have been almost wholly absorbed by the greater men whom they imitated. It is difficult, too, to refrain from an interest in that wonderful parson, the Rev. William Peters, R.A., who up to the year 1782 was fond of subjects such as A Lady in an undress, but then sends from the sober address of Exeter College, Oxford, An Angel carrying the Spirit of a child to Paradise, Of such is the kingdom of God. There is a familiar echo about The Monument of the late Mr. Patience, and Mr. Graves, in the note upon its designer, does not make his meaning quite clear: the only fault other than obvious cataloguer's misspellings that we have noticed. Mrs. Stewart, presented by the congregation of St. Bride's to their minister, the Rev. J. U. Stewart, sounds at first like the record of some unusual Easter offering. Yet more curious titles still come from artists of foreign extraction. That of B. Pernotin's last exhibit of 1786 might be quoted, but the efforts of the sculptor, J. C. F. Rossi, R.A., are equally unhappy: A monument ... History giving to posterity the virtues of the gentleman it is intended to commemorate (p. 372) does not sound hopeful; while A design for an heroic monument as a commemorative tribute to national valour. In the front His Majesty George the Fourth is represented seated, and in the act of returning his sword into its scabbard, etc., etc., is a pleasant example of a successful Academician's independence in the thirties. Rossi, however, had a forerunner, one Quadal, who in 1773 painted His Majesty reviewing the artillery on horseback in a Roman dress. Walpole, who had described the previous picture as 'Bad,' marks this one as Worse,' and no doubt he was right. C. J. H.

Art Books of the Month

MISCELLANEOUS

CHATS ON OLD CHINA. By Arthur Hayden. Second Edition. London: Fisher Unwin, 1906. 8vo., pp. xxvi+287, with one coloured plate and text illustrations. 5s. net.

A PRIMER for the use of the china-lover in search of elementary instruction, this volume commends itself by the efforts the compiler has made to compress much information within a limited space, and by its very moderate price. That it was favourably received when the first edition appeared two years ago, is borne out by the fact that it has been found necessary to issue a reprint of the work. This second edition differs from the first by the insertion of a few additional illustrations.

THE SCOTTISH SCHOOL OF PAINTING. By W. B. McKay, R.S.A. Duckworth. 7s. 6d. net.

THOUGH other writers, including some thoroughly competent authorities, have laboured in the same field as Mr. McKay, and though he has profited by their labours more than he remembers to acknowledge, he has nevertheless put so much of his own into the work before us that we regret he should have limited himself to the work of deceased artists. It would have been interesting to see how one whose eye for what may be termed the Flemish tradition of painting is so keen, would have approached the solid pigment and loaded palette knife-work which are the fashion with the most energetic of modern Scottish schools. For Mr. McKay, however, Glasgow is practically non-existent. Edinburgh and the members and pupils of the Royal Scottish Academy are his subject matter, and so far as the unity of his book is concerned he was right perhaps in going no further. By the restrictions he has imposed upon himself he is at least enabled to give a clear picture of the art of his native country up to the last decades of the nineteenth century, and to prove his case for the existence of a real Scottish school of painting-united by something like a common set of ideals if not by a uniform technical practice.

No one but a painter could have done the work so well, could have recognized in generation after generation of painters similar methods of work, similar skilful manipulation, and similar limitation of aims to things immediately and certainly pictorial. Compared with the fitful English talent, plunging this way and that, how sound, how continuous, how practical the Scotch tradition appears! Yet in reading the book we cannot help feeling that the accomplishment of the Scotch, if almost uniformly painter-like, very rarely passes the border between the good and the great. Even Raeburn, as Mr. McKay with courageous honesty admits, was hardly a colourist; Wilkie leaves an

impression of brilliant accomplishment rather than of perfect work achieved; the copy from Las Meninas in the Diploma Gallery is more likely to be Phillip's monument than La Gloria and its fellows. The real strength of the Scottish school lies in the excellence of its second rank, in the skill or real power shown by artists like Geddes and Watson Gordon, Thomson and Sam Bough, James Lauder and William Dyce, an excellence which is reflected down to men of the third rank like Colvin Smith who appear to inherit a tradition which always makes them seem properly trained painters where their English analogues would be amateurish. In one or two cases indeed Mr. McKay seems to press this theory too far, and to treat certain painters like Allan and Grant on the scale of serious artists, but we have noted so many instances of the justness of his perception that we need not insist on the rare occasions where it fails. Rossetti and Watts, at least, are great enough to be excepted from the hard expressions used on p. 291, and a casual sentence about spacing on p. 299 seems to reveal a really weak spot in Mr. McKay's aesthetics, but his book as a whole is a most sound and useful contribution to the study of Scottish Art. If Raeburn sets a fashion for Scotch portraits as Reynolds and Gainsborough have done for English ones every collector of pictures will do well to possess the volume, and our chief complaint is that it is not made complete by an account of the sources from which the information has been derived.

GEMÄLDE ALTER MEISTER IM BESITZE SEINER MAJESTÄT DES DEUTSCHEN KAISERS UND KÖNIGS VON PREUSSEN. Herausgegeben von Paul Seidel unter Mitwirkung von Wilhelm Bode und Max J. Friedländer. Nos. II, III, IV, and V. R. Bong, Berlin. 5 marks.

Antoine Pesne, Carle Van Loo, Boucher, Nattier, Watteau, and Pater contribute with Cranach and Rubens to make these four instalments of this superb publication a delight to the eye, while the magnificent Giorgionesque Romanino of the Death of St. John the Baptist is a document of the greatest interest in connexion with the most obscure and intricate phase of Venetian painting.

Considering the scale and accuracy of the plates and the scholarly editing of the text this work is not only cheap, but should be of the greatest possible use to all who are interested in French pictures of the eighteenth century. It is only by constant comparison, by constant reference to examples of undoubted authority, or to good reproductions of them, that the eye can be kept in condition to deal with the examples, good, bad, and indifferent, that are brought up in such numbers since Louis Quatorze and his descendants became the fashion, and we can thoroughly recommend this work for the purpose.

BOOKS, ETC., RECEIVED

DIE KUNSTSAMMLUNG des Dr. Wilhelm von Miller. F. Bruck-

mann, Munich. 30 m. Radierungen in 402 Abbildungen.
Remiganott, dis Meisters Radierungen in 402 Abbildungen.
Jör Hans Wolfgan; Singer. Deutsche Verlags-Anstalt,
Stuttgart und Leipzig. 8 m.

REMBRANDT ALMANACH, Deutsche Verlags-Anstalt. 1906-7.

Stuttgart und Leipzig CHATS ON OLD CHINA. By Arthur Hayden. Second edition, revised, with many new illustration. T. Fisher Unwin

ss. net

The ROYAL ACADEMY EXHIBITORS, 1769-1904. Vol. VI. Oakes to Rymsdyk. By Algernon Graves, F.S.A, Henry Graves & C.O., LUI. £2 25. net. SCHMUCK UND EDBLIMETALL-ARBEITEN. Kochs Monographien IX, Herausgegeben von Hofrat Alex Koch, Darmstadt.

REMBRANDT. Part IX. William Heinemann. 2s. 6d

REWBEANDT. Part IX. William Heinemann. 22. 6d.
HADDON, THE MANOR, THE HALL, ITS LORDS AND TRADITIONS.
By G. Le Blanc-Smith. Elliot Stock. 10s. 6d. net.
LO. CLATREMENTETAS CT. T. 148ES. Vols. 1 and II. By
S. Sanpere y Miguel. Libreria L'Avenç, Ronda de la Universidad, Barcelona. 36 pesetas.
CHINESICHE KUNST. By Henri Borel. L. J. Veen, Amster-

Exposition des Maîtres Hollandais organisée en l'honneur DU TERCENTENAIRE DE REMBRANDT. Frederik Muller & Co., Amsterdam

THE DRAWINGS OF JEAN FRANÇOIS MILLET. With fifty fac-simile reproductions of the master's work. Introductory essay by Łóonce Béné lite. William Heinemann. £4.4s. ENGRAVING AND ETCHING. By F. Lippmann. H. Grevel & Co. ios. 6d. net.

ALBUM DE PLANCHES DE L'EXPOSITION DE MAÎTRES HOLLANDAIS. F. Muller & Co

REMBRANDT. A MEMORIAL. Part X.

MAGAZINES RECEIVED

Gazette des Beaux-Arts (Paris). Kunstchronik (Leipzig). La Rasegaa Nazionale (Florence). The Kokka (Tokyo). Onze Kunst (Amsterdam). Die Kunst (Munich). Augusta Perusia (Perugia). The Fortnightly Review. The Nineteenth Century and After. The Contemporary Review. The Na-Century and After. The Contemporary Review. The National Review. The Monthly Review. The Independent Review. The Rapid Review. The Quarterly Review. Edinburgh Review

RECENT ART PUBLICATIONS*

MAGNE (L.). Leçons sur l'histoire de l'Art: l'Art dans l'antiquité. (12×8) Paris (Lib. centrale des Beaux-Arts), 12s.

ROCCAVILLA (A.). L'arte nel Diellese (12 x 9) Biella (Allara);

STIAVELLI (C.). L'Arte in Val di Nievole. (7 × 5) Firenze (Lumachi), 21. 50. An illustrated guide to Pescia (Tuscany)

Destrée (J.). Tapisseries et sculptures bruxelloises à l'Exposition d'Art ancien bruxellois, 1905. (19 x 14) Brussels (Van Oest),

Petrie (W. M. Flinders). Researches in Sinai. With chapters by C. T. Currelly. (10 × 7) London (Murray), 21s. net.

Lios (D.). Eleusis: her mysteries, ruins, and museum. Translated by H. Gatliff. (7×5) London (Appleton), 5s.

Hlustrated.

ROLFS (W.). Neapel: I, die alte Kunst: II, Baukunst und Bildnerei im Mittelalter und im der Neuzelt. (10×7) Leipzig (Seemann), vol. I, 3m.: II, 4m. 286 illustrations. ZMMMENJANN (M. G.). Sizilien, II: Palermo. (10×7) Leipzig (Seemann), 3m. 116 illustrations.

PAPERS of the British School at Rome. Vol. III. (10×7) London (Macmillan), 3os. net.

London (Macminan), 30s. net. Contains: The classical topography of the Roman Campagna, by T. Ashby, jun.; Notes on Roman historical sculptures, by H. Stuart Jones; Fragments of Roman historical reliefs in the Vatican and Lateran Museums, by A. J. B.

reliefs in the Vatican and Lateran Museums, by A. J. B. Wace; Some drawings from the antique attributed to Plasanello; etc. Illustrated.

LOCKYER (SIR N.). Stonehenge and other British stone monuments. (9 x 6) London (Macmillan), ros. net.

Melandra Castle. Being the report of the Manchester and District Branch of the Classical Association for 1905. Edited London (Sherratt & Hughes), Jacobester (Univ. Press), London (Sherratt & Hughes), Jos. net.

STALEY (E.). The Guilds of Horence. (10 x 7) London (Methuen), 150 net. Illustrated.

STATE (E.): The Commission Fractions: (10 - 7) London (Intermedia): 15. not. Hilbstrated.

Morris, (L.). Nouveau guide de l'étranger dans Troyes et le département de l'Aulie. (8 × 5) Troyes (Cafié), 2 fr. 190 pp., photopy se l'hilbstration and map.

Domisso. (5) Baumacheleg. (10 × 7) Leipzig (Scemann).

CORCORAN (B.). Guide to St. Olave's, Hart Street, London. (9×6) London (Blades, printers), 1s. 44 pp., illustrated.

ARCHITECTURE

JACKSON (T. G., R.A.). Reason in Architecture: lectures delivered to the Royal Academy of Arts in the year 1906. (9×6) London (Murray), 10s. 6d. net. Illustrated.

(9 × 6) London (Murray), 10s. 6d. net. Illustrated. HANCOCK (Rev. F.). Dunster Church and Priory, their history and architectural features. (9 × 6) Taunton (Barnicott & Pearce), 10s. net. 16 plates.

Persche, 10s. net. 10 plates, QUINION (F.). Monographie de l'Eglise de Saint-Thégonnec. (8×5) Abbeville (Paillart). Illustrated. Pessler (W.). Das altsäschische Bauernhaus in seiner geo-graphischen Verbreitung. (9×6) Braunschweig (Vieweg), Illustrated. iom.

KRIEGER (B.). Cas Königliche Schloss Bellevue bei Berlin, und sein Erbauer Prinz Ferdinand von Preussen. (10×8) Berlin (Freusdorff), 6 m. Illustrated.

SAMPERE Y MIGUEL (S.). Los Cuatrocentistas Catalanes. Historia de la Pintura en Cataluña en el siglo xv. 2 vols. (to×7) Barcelona (Libreria 'L'Avenç'), 36 pesetas.

Illustrated.

SUMMIZ (H.). Die mittelalterliche Malerei in Soest. (12×8)
Münster (Coppenrath). 16 plates.

BRUSSOLLE (J. C.). Les Fresques de l'Arène à Padoue.
(8×5) Paris (Dumoulin), 5 fr. Illustrated.
GULLOT (G.). Les Portraits des Malgnon-Crimaldi et la château de Torigni-sur-Vire. (9×5) Saint-Lo (Imprimerie Jacqueline (for the) Société d'Agriculture, etc. de la 25 phototype reproductions of the principal Matignon-

25 phototype reproductions of the principal managem-Grimaldi portaris at Torigni and in the Saint-Lo Museum, with descriptive and historical text of 48pp. Greensheltens (E. B.). Landscape Painting and Modern Dutch Artists. (9×6) New York (Baker & Taylor Co.); London

Artists. (9x 6) New York (Baker & Taylor Co.); London (Gay & Bird), 2 dols. net.

Bell. (M.). Drawings of Sir E. J. Poynter, Bart., P.R.A. (12×8) London (Newnes). 48 plates. "Modern Master

Bergner (P.). Verzeichnis der Gräflich Nostitzschen Gemälde-Galerie zu Prag. (8×5) Prague (Bellmann). 56 photo-types, with facsimiles of artists' signatures.

Royal Museum of Fine Arts, Antwerp. Descriptive Catalogue:
I. Ancient Masters; II, Modern Masters. 2 vols. (8 × 5)

SCULPTURE

WIEDEMANN (A.), and PÖRTNER (B.). Aegyptische Grabreliefs (13 x 9) Strasburg (Schlesier & Schweikhardt), 7 m. 50.

* Sizes (height > width) in inches



Recent Art Publications

FURTWÄNGLER (A.). Die Aegineten der Glyptothek König Ludwigs I, nach den Resultaten der neuen Bayerischen Ausgrahung in to Munich (Beshilder, im Algerie of

graning to the state of the sta

Schrammen. (13 × 10) Berlin (Reimer). With atlas of 31 phonogravities 124.

Pope (A). The Old Stone Crosses of Dorset. (9 × 7) Dorset. (bester (Ling), 155. net. 34 photogravures and map. BLOOM (Rev. J. H.). English Seals. (9 × 5) London (Methuen's 'Antiquary's Books'), 75. 6d. net. 93 process illustrations.

Poperatur (P.). Tableau de la Sculpture Italienne au xyre siècle; Jean de Bologne (1524-1608); fin de la renaissance. (8 × 5) Paris (Lemerre). 3 fr. 50.

LAMI (S.). Dictionnaire des Sculpteurs de l'École française sous le regne de Lemis NIV 11 8. Paris (Champion. 15 fr.

ILLUMINATED MANUSCRIPTS

Collezione paleografica vaticana, I. Miniature della Bibbia cod, vat. regin, greco 1, e del Salterio cod, vat. palat, greco 381: (20-x14) Milan (Hoepli). 22 plates.
BIRLIOTIÈQUE NATIONALE. Réproduction des Manuscrits. Grandes Chroniques de France enluminées par Jean Foucquet.—Miracles de Notre Dame. 2 vols.—Psautier illustrice xuit siècle. (3 × 6) Paris (Imp. Berthaud), 4 vols. Phototypes; with prefatory notes by H. Omont.

Barron (O., editor). Northamptonshire Families. (17×12) London (Constable): Genealogical volume of the Victoria County History. With portraits, pedigrees, arms, etc.

CAMM (Dom B.). Some Devonshire Screens and the saints represented on their panels. (9×6) York (Ampleforth Abbey), is. 56 pp., illustratel. CLOUNTON (R. S.). English Furniture and Furniture Makers of

CLOSTON (K. S.). English runnfure and runnfure Makers the Eighteenth Century. (p.
6). London (fluris & Blackett), 10s. net. Includes articles reprinted from these columns and elsewhere. Illustrated.

HARDIE (M.). English Coloured Books. (10×7). London (Methuen's 'Connoisseur's Library'), 25s. net. 28 plates,

24 in colour.

Delteil (L.). Le Peintre-Graveur illustré. Tome I. J. F. Millet,
M. Rousseau, J. Dupré, J. Barthold Jongkind. (13 x 10)
Paris (chez l'auteur, 22 rue des Bons-Enfauts)

M. Rousseau, J. Dupre, J. Bartholf Jongkind. (13 x 10)
Paris (chez l'auteur, 22 rue des Jons-Elafuux)
Osma (C. J. de). Los Letreros Ornamestales en la cerámica
morisoa del siglo xv. (1 : 8). A prhose/raphical solution
in Hispano-Moresque art. Regrinted from the Madrid
quarterly 'Cultura Española.'
CARY (C.). Catalogue of various archaic and other Chinese
Bronzes, including a specimen of Mohammedan blue porcelain. (6 x 10) New York (privately printed). A collection
now at the N.Y. Art Museum; with 29 photographs.
Forrar (R.). Les antiquites, les tableaux et les objets d'art de
la collection A. Ritleng à Strasbourg. (12 * 9) Strasburg
("Revue Alsacienne Illustrice"), 14 m. 40 plates, etc.
Forrar (N.). A descriptive catalegue of the l'antiturs, Statues,
woode). Third edition. (9 * 6) Lordon (Eyre & Spottisdiffentilicher und privater Sammlungen. (11 * 8) Berlin
(Reiner); annual subscription 20 m. A new quarterly devoted to museum management; illustrated.

ART IN AMERICA

SEDITED BY FRANK J. MATHER, JUNR. S.

RECENT ADDITIONS TO THE COLLEC-TION OF MR. JOHN G. JOHNSON, PHILADELPHIA

ANY pictures in Mr. John-son's extraordinary collecson's extraordinary collection have been published and discussed; the Italian examples have been critically reviewed by the well-known connoisseur Mr. F.

Ark, August and September, 1905); but the half the published and september, 1905); but the half the published for no other American

has not yet been told, for no other American collection has at once so wide a range and so even a level of quality. A bare record of the pictures acquired within the past twelvemonth may at least serve to suggest the revelations that are to come. In preparing the article I have had the generous assistance of Mr. Johnson. The following enumeration is only approximately complete. It takes no account of such capital modern pictures as the unique early Corot, The Lake of Avernus, from the Staats-Forbes collection, but is confined to old masters and to a choice of those. In the matter of attributions, I have been willing in the few debatable cases to cultivate philosophic doubt, leaving the affixing of labels to more competent hands. Such work is better done deliberately with photographs, than in a Philadelphia interior at once adorned, transfigured, and effaced by the incredible richness and profusion of its contents. Such conditions make rather for discovery and enjoyment than for criticism. I bring

The earliest example of the Florentine school among the recent acquisitions is a small Annunciaground is gold, the figures are erect. Without being a copy of the large picture in Mrs. John L. Gardner's collection, this fine little panel resembles the Boston picture closely. It seems to me a characteristic product of Taddeo's bottega. it a work of his hand. Much less does Agnolo suggest himself. The sentiment is too severe for him. It would seem to belong to the class of minor work done after the designs of a master and presumably sold in his name—a class of painting often technically meritorious and historically interesting, but without strong individual accent. At the other end of the Giottesque line Mr. Johnson has been fortunate in securing three tiny predella panels by Neri di Bicci. A small scale present instance these three trios of saints show an uncommon and pleasing boldness of colour. With the charming Annunciation plausibly attributed to Michelino, we touch the beautiful Monaco to the late work of Botticelli. In all

of its lineage. One may note in it a brilliancy of pure tempera colour, that fairly excused the earlier attribution to Fra Angelico, and the peculiar and very effective violet tint of the buildings. Still quite in the archaistic mood is a small enthroned Madonna with four Saints and Cherubim in mandorla disposition. This little panel is clearly of Pesellino's school. Mr. Fry, I am told, will soon unearth this new pupil, and I trust find a name and local habitation for him, for the supply of amici, alumni, compagni, et al. is already straining the considerable resources of

the Italian language.

Jacopo del Sellaio, Botticini, and Pier Francesco Fiorentino make up a predestined though quite unequal Klee-Blatt of imitators. By Botticini Mr. Johnson has lately got a very attractive Madonna with a river landscape seen through a window at the right. David with Goliath's head, a tall panel, represents Jacopo's chameleon talent at an unusual height. The boy stands with a proud swagger; his yellow tunic is a fine note against a grey-blue landscape. I should guess the date to be of the late eighties, when Sellaio seems to have drawn a peculiarly fruitful inspiration from the work of Filippino. 'P. F. F. is held responsible for a small picture of the Virgin enthroned before a niche over which curtains are parted. The magic letters would do well enough to identify the fourth-rate Florentine picture-maker, who wrought now in Fra Filippo's, now in Baldovinetti's manner, but for the fact that there is a real and, many students believe, quite different claimant to the initials who signed pictures at San Gimignano. To avoid confusion it might be well to dub the multiplier of Madonnas with rose trellises, who undoubtedly painted Mr. Johnson's picture, Pseudo-P.P.F. Or is there still virtue in such unassuming designations as Florentine School, ca. 1450?

The forward looking movement of Florentine art is represented by a tall panel in Verrocchio's style bearing the life-sized and wooden effigies of a papal and an episcopal saint. It is apparently the wing of a large altarpiece and finds its chief interest in the magnificence of the ecclesiastical millinery it displays. The quality of the work is about that of the schoolpiece in the Uffizi. The plentifulness of Verrocchiesque pictures of a quite impersonal sort gives point to the supposition that, as a painter, Verrocchio was mainly an entrepreneur. Another schoolpiece, but of more engaging quality, is a Madonna attributed to David Ghirlandaio. We reach matter of far greater seriousness with the little Adam and Eve2 with their Sons. This unfinished panel came into Mr. Johnson's possession with the name of Albertinelli attached. It needed only a little living with this masterpiece to perceive Fra Bartolommeo in a rare and imposing phase. No one 2 See illustration p. 353.

who studies the drawing of Adam and observes the monumental rhythm that is imposed upon this essentially intimate subject will be inclined to challenge the attribution. The aesthetic appreciation of this remarkable composition is an alluring topic that might lead us too far afield. I may at least remark the novelty of the conception. Art has rarely followed our first parents far beyond the portals of Eden. The Dominican painter has shown them here in homely possession of what has ceased to be a land of exile. Adam resting from his toil is able to look upon his work and with something of Divine audacity declare that it too is good. The conquest of the earth is represented by the mattock he holds, and by the building his hands have reared. Eve and her infants, Cain and Abel, personify what the Scriptures nobly call 'the blessings of the breasts and of the womb.' The picture is thus allegory of the elemental solaces of the human lot, and one would fall short of realizing its creator's intention in noting merely the gravity of the composition and the painterlike excellence of the handling.

Bronzino is the name that naturally flies out when the vulpine portrait of Carlo Pitti is first seen.³ Pontormo has been suggested as an alternative by very competent authority. I confess the design has for me neither the incisiveness of the former nor the massiveness of the latter. In any case we have to do with an eclectic work of

fine quality.

An entire predella by Bartolo di Fredi is an interesting addition to the few early Sienese pictures in the collection. Upon a handsome background of embossed and gilded gesso are reserved seven quarteroils, each of which contains a figure at three-quarter length. The central subject is a Pietà; the six attendants are, from left to right, St. Antony of Egypt, St. Peter, the Virgin Mary, St. John the Evangelist, the Archangel Michael, and St. Lawrence. This single plank is a veritable epitome of early Sienese painting in its austerer phase.

To the Lombard school have been added two very important items in a Madonna and Child, by Vincenzo Foppa, and a Madonna with Donors, by Andrea Solario. No especial description of these fine pictures is necessary, since the Foppa, when in Sir Martin Conway's possession, was

8 The picture is inscribed:

CARLO - DI - ALESSANDRO - PITTI - SENATORE PROTTETORE - ET - DIFENSORE - DELLA. COMUNITÀ - DELLA [I]VRISDITIONE - ET -DOM' FIORÈSTINA ANNO - 63 - 1546.

These titles were probably rather easily won during the tranny of Cosino, the first Grand Duke, It may be noted that Vasari was in close connexion with at least one member of the Fitti family, receiving constant commissions from the Abbot Don Miniato Fitti. Vasari, who was fond of such trampr-aris as the chains and medals in this picture, should be considered as a possible attribution, but his long list of the scholars of Bronzion who, though they must have left many works, are practically unknown to art history, is a warning against hasty ascriptions in this field. See illustration p. 356.











OF ME PORN G. JOHNSON, OF PHIADELPHIA PLATE II



exhibited in the North Italian Winter Show, and the Solario was described and identified by Mr. Berenson while still in the hands of M. Charles Sedelmeyer at Paris (Rassegna d' Arte, March, 1506, p. 34, and footnote to p. 36). The picture is quite Venetian in feeling, which tallies with Mr. Berenson's suggestion of a date

between 1493 and 1496.

A signed Giovanni Bellini of very early date is the happiest of Mr. Johnson's recent finds. It is much repainted, but the work has been reverently done and represents merely indispensable repair. One may still surmise, from the few intact passages, the beauty of the original tempera enamel. The striking similarity of this picture to the Madonna in Dr. Frizzoni's collection at Milan is too obvious to be insisted on. We find the same strangely emaciated hands, the same naturalistic background of drifting clouds, and also that intimate study of the artless gestures of infancy which distinguishes all Bellini's early versions of the Christchild. There is also that hint of an actual model in the Virgin which has led to the hazardous but attractive supposition that the more vivacious Frizzoni picture may immortalize Giovanni's young wife, Mantegna's daughter. In the present panel the Virgin's mantle is a deep, almost black, indigo blue, which makes a very handsome accord with the olive brown of the Child's tunic. There has undoubtedly been considerable darkening of the colours. The exquisite sentiment of the few Bellinis of this character reminds us that his achievement of the ampler style, which has come to mean Venetian painting itself, was not without appreciable sacrifice.

Leandro Bassano represents the dead level of the finished Venetian school, and a sturdy and competent portrait by him, on Mr. Johnson's wall, is noteworthy chiefly for its bigness and sound workmanship. A Venetian gentleman sits at his table holding a book in his right hand, his left silhouetted before an open window through which a rural landscape is seen. On the table is a crucifix. The figure is shown at half length, and the composition is the somewhat unusual one, for a portrait, of an oblong. There is no clue to the sitter.

Several pictures of various Italian schools may fit into a single paragraph. Two delightful little panels of the Veronese school, about 1475, depict scenes from the Aeneid. They probably were made for the decoration of a piece of furniture, which one may guess was a restello or wall rack for hats and cloaks. By Guido Reni is an oval Pietà very similar to that which occupies the top of the great Pietà in the Bologna gallery. The smaller example appears to be the earlier of the two. This brief survey of the Italian pictures must close with bare mention of a Pietà in the form of a lunette with figures nearly of life size.

4 See illustration p. 350.

The picture is obviously of early sixteenth-century date. The predominant influence is Bellinesque, but there are central Italian suggestions. That these are Florentine, as has been proposed, seems to me by no means certain. I feel the possibility that the work is Férrarese, in Ercole Grandi's following. In any case this enigmatic piece is of excellent quality, and the ascertaining of its authorship is quite worth the while of neo-Morellians, who often hunt smaller game.

SPANISH SCHOOL

A fine Crucifixion by El Greco, and two excellent portraits by Goya, with a sketch by him to make up full measure, constitute the accessions list for the Spanish school. Good photographs of these pictures are not as yet available, so a summary description may not be unwelcome. The Crucifixion has great solemnity. From a murky swirl of clouds the light breaks through here and there with sensational effect. The blue, green, and rose draperies of the three Maries are vibrant against the sombre background. The figures are about half life-size. Tense and somewhat melodramatic as the scene is, the picture shows only a trace of the contortions of Greco's latest manner. Marked exaggeration for effect there already is, but restrained by reference to the facts. It belongs, in short, to the saner period,

and is inferior to few of that type.

Goya's portrait of Don Isodoro Maiquez and his wife Doña Lucina, after a separation by the vicissitudes of the auction room of more than forty years, are now reunited through Mr. Johnson's good offices. Maiquez, 'The Spanish Talma,' was born at Carthagena in 1766, and died at Granada in 1820. In 1799 he went to Paris to study the methods of Talma, returning to become the admitted head of the Madrid stage. He was an intimate of Goya's. The present portrait was painted presumably not much later than 1803. It represents the great tragedian at three-quarter length, in black coat, slate-coloured waistcoat, and vivid blue breeches. He glowers to the right out of the canvas, with an expression of proud melancholy, as befits a post-revolutionary man of feeling. Though taken in his years of triumph there is already in the portrait a hint of the hypochondria that clouded his later years and caused his untimely death. His spare figure seems isolated by a considerable void from the light Directory frame, which his wife fills on the contrary almost to repletion. This florid but most rhythmical apparition, arrayed in the cool comfort of a sheer white gown with phenomenally crisp and lustrous blue waist ribbons, sits facing the left, and muses deliciously, perhaps on past conquests. The ampler sort of Spanish beauty-its passion under a lazy exterior, its amiable arrogance, its superb physical well-being-has rarely been more seductively presented.

The sketch of a picador mounted on a rearing horse in a misty landscape is a slight affair, displaying Goya rather near his perfunctory mood, and interesting chiefly from its obvious and clever reminiscences of the equestrian portraits of Velocauce.

NORTHERN SCHOOLS

Perhaps the best-known picture in the collection is the tiny panel by Hubert Van Eyck, St. Francis Receiving the Stigmata. A recent and most successful cleaning has brought out much exquisite detail and has also revealed the fact that the panel had been enlarged above and the picture disfigured by a meaningless expanse of sky. It is for the first time published in its original dimensions, 6 in. by 5 in. and, though aside from our subject of new accessions, no apology is necessary for presenting so important a piece in a truer reproduction than has been at hand. The earliest in date of the newer pictures is a rondel containing three of the singing angels, formerly in St. Bavon's, Ghent, now in the Berlin Museum. Mr. Johnson's picture is not an exact copy. Only the central singer wears a diadem, the vestments have been simplified, the choir book has been placed to suit the circular composition. The face at the left is quite different from its prototype, as if studied anew from a model. The workmanship is painstaking and searching. Only a certain heavy-handedness, observable particularly in the hair, makes one hesitate to throw over the conservative 'attributed to,' and proclaim it a Jan Van Eyck.

Van der Weyden and David are the predominant influences in an ancona made by sawing the wings of an altarpiece in two and mounting the four panels in a single frame. The subjects are the Annunciation in grisaille, and St. Andrew and St. Margaret as patrons, each accompanied by a kneeling donor. The father with his two boys and the mother with her two girls confirm the geometrical symmetry of the arrangement. The panels are rich in tone and the landscape backgrounds are after David's fashion. The date cannot be far from the beginning of the sixteenth

century.

The transition to the seventeenth century is capitally represented by an example of Old Breughel, The Faithless Shepherd. The frightened yokel scampers headlong towards the spectator while the wolves harry the flock in the brown pastures. The broad and effective handling of the landscape foreshadows Van Goyen. Our incomplete Flemish list may close with a brilliant sketch by Rubens, showing a martyr with the panaches of a man-atams prepairing to abide the torture.

An Adoration of the Mayi 6 amid ruins has been

See illustration p. 362.

attributed both to Herri met de Bles and to Bernard Van Orley, neither of whom seems quite to fit the case. The picture, though of mediocre quality, has charming and quite characteristic features of a naive sort. The identification of its maker should not be difficult.

An embarrassment of riches in the later Dutch school forces me to pass with mere mention, an excellent Ruysdael, A Water-fall in a Forest of Larches, with two figures in the right foreground; a finished sketch by Hobbema, to which we shall return; two Brouwers-A Kitchen Scene, with seven feasters and the cook stooping over the fireplace at the right, and A Village School painted on the round top of a butter firkin-both pictures of great refinement of execution. Nor can I dwell on such a rarity as the Tavern Scene of the delightful tonalist Michael Sweerts, whose works not infrequently claim the greater name of Vermeer of Delft, and are almost unknown to the public galleries. The present picture shows four youths drinking and smoking about a table; the tone is blue-grey, with contrast notes of dull red. The sentiment is of great quietness and amenity.

The little river scene by Hobbema is singularly free and painter-like, with hardly a trace of the dryness of most of his finished works. In sky and water he even permits himself something like a frank blue. Dr. Bode, in a private communication to Mr. Johnson, recalls Hobbema's practice of painting sample compositions for a patron's approval, and regards this as a rare survival of

such a piece.

Of the two Metsus, Tuning the Mandolin and The Hay Barn, the latter is the more significant. The cut given herewith absolves me from detailed description, but it should be noted that the velvety grey tone of the canvas has escaped the photographer. The picture is signed on the lower crossbrace of the hay-cutter 'G. Metsu, 1648.' Metsu was but cighteen years old when he painted this closely studied and charmingly felt bit of genre. One can hardly imagine a finer diploma piece. It is a striking reminder of the early age at which the Dutch painters attained technical mastery, and provokes reflection on our own tardy and wasteful methods of teaching.

Far the most curious among the pictures of the early German school is a large panel containing five scenes from the Passion and donors, with their patrons St. Peter and St. Margaret. It is of Austrian type and of early sixteenth-century date. A more important piece is the Deposition, with the three Maries, the three beloved apostles, and Joseph of Arimathea. This remarkable panel is a smaller variant of the famous Deposition in the Louvre, No. 2,737, which is generally attributed to the Bartholomaeus-Meister. Mr. Johnson's picture has a peculiar loveliness in the white draperies tinged with pale blue. Unlike the Paris

7 Sec illustration p. 359.

[&]quot;See illustration p. 359. The close correspondence with the well-known picture in the Turin Gallery will at once be noticed. Mr. Johnson's picture is said by the critics who have seen it to more closely resemble the universally accepted work of Hubert van keyke.—Ebs.



SU THAN AS THE ELANA THE SLOWAIN, BY HUBERT VAN LYCK



and the second s







THE CRUCIFIXION, ATTRIBUTED TO BARTHOLOMEUS LEUVN



version, which has the upper corners inset, it is in the form of a tall rectangle. A baffling Crucifixion of the Lower Rhenish school, with Italian ingredients, is reproduced on p. 362. In a not wholly successful attempt to bring the confusion of the crowded scene into a large rhythm, in such a feature as canting the cross to one side and repeating its diagonal perspective by the figures of the attendant angels, there is a curious anticipation of the principle of composition that a hundred years later was to be Rubens's. Evidently the painter was an innovator of the sophisticated sort, and the suggestion of Bartholomaeus Bruyn has much for it. The women's faces are charming, and show the influence from the Italianate-Dutch school. The alpine background may be directly or indirectly a Lombard reminiscence.

Students of Holbein will immediately recognize the fine portrait reproduced on page 356 as very similar to the one in the Berlin Museum, No. 586D. The pictures are not quite duplicates, but appear to represent the same person at different ages, or at least with such variations as preclude the probability of copyism. The background of the present picture is the characteristic green of Holbein, the severity of the drawing, especially of the hair and beard, and the peculiar expressiveness of the hands, are quite worthy of his brush. Both pictures have given rise to numerous conjectures of a sceptical sort. The most natural supposition is surely that we have to do with a pair of fine Holbeins, painted in the F. J. M. forties in his English manner.

By the editor's request I add a note on the Madonna by Giovanni Bellini recently added to

Mr. Johnson's collection. It was entirely unknown before coming to light at a provincial auction in England. It was then almost unrecognizable from repaints in oil, even the contour of the Virgin's robe having been altered to a rounded emptiness more pleasing to later owners than the sculptural angularity of the original. It is interesting as being one of the earliest known Madonnas by the master. Coming after Mr. Davis's still earlier example it may be grouped with the Trivulzio and Frizzoni pictures in the latter half of the sixth decade. The present example lacks the full accomplishment of Signor Frizzoni's Virgin; it is more like one of Donatello's bas-reliefs in the massive contour and large rhythm, while the Child is as near to Mantegna as anything in Bellini's œuvre. While Signor Frizzoni's picture is light and almost gay in colour scheme, this resembles the Trivulzio example in the sombre and tragic intensity of the local colours, an effect which is heightened by the ivory pallor of the flesh. I cannot agree with Mr. Mather in supposing that any considerable alteration has taken place in the colour. Bellini's pale tints have survived perfectly, but here he was beginning to use colour with that sure dramatic instinct which distinguishes him as a colourist, and the tragic mood of gesture and expression is borne out here by the sombre secondary hues of the drapery and the dull tints of the sky. A curious proof of this is found in the fact that Bellini himself altered the sky from a pure blue to a dull indigo and orange-grey. This had flaked off in places, displaying the original gay colour, which he suppressed in response to the demands of dramatic propriety.

ROGER E. FRY.

ART AFFAIRS IN GERMANY 🥒



HE work of restoring the Town Hall at Nuremberg has been completed after having occupied several years of labour. Attention was directed principally to the mural paintings in the main hall which pass under Durer's name in the guide books. As

a matter of fact he furnished one or two sketches for the Calumny, perhaps also for the small Town-pipers, while the Triumphal Car was simply done from the famous woodcut. The paintings were executed 1521-2 by some pupil, possibly Pencz, and stood the test of time so badly that they had to be repainted completely by Weyer in the year 1618. Probably the present restoration will show considerably more of Dürer's spirit than Weyer's did.

The court-house of Ratisbon is going to be restored too. Everyone visits Nuremberg and goes into ecstasies about the quaintness of the old town, but scarcely anybody visits Ratisbon. Now whereas Nuremberg, such parts at least as are old, dates from the late fifteenth and early sixteenth centuries, in Ratisbon there is (or at least there was, when I visited it last in 1887) a street which presents to-day exactly the same appearance as it did in the thirteenth century. The town hall is a splendid place, brimful of historical associations. Among other things you are brought to see is the torture chamber, two stories below ground. The carceri at Venice are nothing, the museum-like collection at Nuremberg—a farce compared to this impressive place. It is a den such as this that Dante must have visited before he could have penned his famous 'Lasciate ogni speranza voi ch' entrate.' This town hall acquired political fame as being the place where the so-called ' Everlasting Diet' sat from 1683 to 1806. The object appearance which it held during this long period. Some mural paintings of the sixteenth century will have to be restored, and a large number of

Art Affairs in Germany

tapestries and other articles of decoration or use, which have in the meantime been contributed as loan exhibitions to various museums, will be rein-

stated in their proper place.

Throughout the grand duchy of Oldenburg they have been taking to examining their churches more closely. Beneath the coating of whitewash, by which former ages have trimmed and tidied their places of worship, many a more or less valuable early mural painting lies concealed, generally in a better state of preservation than if it had been exposed to the light and the air of these centuries. At Zwischenahn a Last Judgement, dated 1512, has been uncovered; at Varel a Christ as Arbiter of the World, of the year 1485.

It is interesting to notice the gradual change of ideals. Political affairs naturally find their echo in the art of their day. The age which prepared and effected the establishment of the German empire was prone to look for patriotic effusions in art, and supported the painting of historical scenes. Half a century ago a society for the promotion of historical art was founded in Germany and flourished very well for a generation or so. The revolution in art, in the middle of the eighties, condemned historical pictures unconditionally, and from year to year the society found the number of works available for purchase under their old rules dwindling down. In 1900 they had to change their by-laws so as to allow the purchase of paintings which treat of other than historical themes, and this year, if I am correctly informed, not a single historical subject was submitted. There was a motion to change the name of the society into 'Society for the Promotion of National Art.' If it was lost this year, owing to the stubbornness of the elder conservative members, the change will be only a question of time. Since the branch of fine art has died out and the society is no longer in a position to support it, there is no use in perpetuating its memory by clinging to the name.

Of the famous midland watering-places, Karlsbad alone pays any attention to art, and the annual 'Salon' during the season has been established there for a number of years. The artists of the Grand Duchy of Baden have applied to their government to aid them in arranging a similar establishment at Baden-Baden. The idea seems a very happy one. Numbers of the fashionable and the wealthy convene at such places every summer, and there is no doubt a demand there for fine art. It would be very welcome if the government, by crecting a suitable exhibition building, and surrendering it to the corporation of artists, would lend its helping hand to some arrangement by which true art would be furthered, before some enterprising private firm carries out the idea and exhibits nothing but saleable, popular trash.

Germany fared very well at the Paris Exhibition of Les Arts de la Femme. The Prix d'honneur,

the highest distinction, was carried off by Mrs. Mankiewicz for her Peacock in Moonlight, a combination of silk embroidery and painting. Mrs. Mankiewicz was, years ago, a pupil of Hans Makart, and naturally a vivid, one may say florid, coloration was her forte. She practised this, at her time novel, kind of decoration with great success at Dresden, and later at Vienna. This last distinction from Paris happened only a week or so before her death, which occurred suddenly at Vienna at the end of June.

A collector at Düsseldorf, Mr. Hettger, has left his valuable museum to the town and £7,500 to build a house for it in the Hofgarten there.

At Pfreind, in Bavaria, workmen, while repairing an old wall, discovered some renascence goldsmiths' ware, five goblets, some buckles, etc., dating from 1560 to 1612. The makers' marks point to Augsburg.

The University of Jena bestowed the honorary degree of Doctor upon Rodin. To show his appreciation of the compliment, the great sculptor has sent a *Head of Minerva* as a gift to the

University.

A number of recent acquisitions at various German museums are worthy of being noted. The Kaiser Friedrich Museum at Berlin: a sketch for the Louvre Good Samaritan, by Rembrandt (a gift of Bode's); The Fainting Lady, by Metsu; a Madonna, attributed to Giovanni Bellini, and a Predella by Lippo Lippi, with scenes from the childhood of St. Ambrose, The National Gallery at Berlin: a picture of still life by Courbet. The Royal Library at Berlin: a copy of the Mayence Psalterium of 1459. The sale of this precious volume to America was already pending, but a national subscription was raised, and the owner was patriotic enough to accept £4,000 from a German institution in preference to a higher offer from abroad.

Cologne, at the Wallraf Museum; Summer's Bliss, by Hans Thoma; a fine portrait of the artist and his wife, by Steinhausen; and paintings by Robert Haug, J. Bergmann, R. Jordan, and W. Schreuer. Elberfeld, at the museum: Charity by the Viennese Waldmüller, whom the Centenary Exhibition at Berlin has lately taught us to prize; a landscape with cattle by C. Seibels, and Rodin's bust of Falguiere. Leipzig, at the Municipal Museum: Menzel's painting of Gustavus Adolphus receiving his Wife at Hanau, one of the few large paintings by Menzel not yet in public keeping. Posen, at the Kaiser Friedrich Museum: Claude Monet's Plage de Pourville. Stuttgart, at the Royal Museum, as gifts of the Museum Association: a still life by the lamented Carl Schuch, and canvases by Th. Schüz, Chr. Speyer, and Th. Lauxemann. Purchased by the State: a portrait by Reynolds, a small silvery landscape by Constable, and a replica of the Munich picture, The Eve of Christ's Birth (Ein schwerer Gang), by Fritz von Uhde. H. W. S.





Chakery the mouth by time wheeper



THE ENGLISH MINIATURE PAINTERS ILLUSTRATED BY WORKS IN THE ROYAL AND OTHER COLLECTIONS

A BY SIR RICHARD R. HOLMES, K.C.V.O. ARTICLE VI—SAMUEL COOPER (PART II) 1

T is with the period of the Restoration that the first light, apart from his works, is shed upon the life and career of Cooper. Instead of painting the buff-coated heroes and grim statesmen of the Commonwealth and their women-folk in sadcoloured raiment he was at once launched into the gorgeous society of the new and glittering court, where his splendid talent met with instant and continuous appreciation, nor did the work he then executed decline in sincerity and imagination from the high level to which it had attained under the old government.

So early in the new reign as the 10th of January, 1662, Evelyn, in his diary, records that in His Majesty's private apartment

'Mr. Cooper ye rare limner was crayoning of the King's face and head to make the stamps by for the new milled money now contriving. I had the honour to hold the candle while it was doing, he choosing the night and candle light for yo better finding out the shadows.

For information on any subject at this period one instinctively turns to Samuel Pepys, and from him we learn almost all that can be known of the individuality of the artist. On the 30th of March, 1668, he writes :-

'Up betimes, and so to the office, and then out with my wife and Deb. and W. Hewer by Coach to Common-Garden Coffee House where by appointment I was to meet Harris; which I did, and also Mr. Cooper the great painter and Mr. Hales: and thence presently to Mr. Cooper's house, to see some of his work, which is all in little, but so excellent as, though I must confess I do think the colouring of the flesh to be a little forced, yet the painting is so extraordinary as I do never expect to see the like again. Here I did see Mrs. Stewart's picture as when a young maid, and now just done

For previous articles see vol. viil, pp. 219, 316, and pp. 22,
 100, 297 ante (January, February, April, May, August, 1906).
 In Henrietta Street, Covent Garden.

before her having the Smallpox, and it would make a man weep to see what she was then, and what she is like to be, by people's discourse, now. Here I saw my Lord Generall's picture, and my Lord Arlington and Ashly's, and several others; but among the rest one Swinfen, that was Secretary to my Lord Manchester, Lord Chamberlain, with Cooling, done so admirably as I never saw anything: but the misery was, this fellow died in debt, and never paid Cooper for his picture; but, it being seized on by his creditors, among his other goods, after his death, Cooper himself says that he did buy it, and give £25 out of his purse for it, for what he was to have had but £30. Being infinitely satisfied with this sight, and resolving that my wife shall be drawn by him when she comes out of the country, I away with Harris and Hales to the Coffee-house.

From this important extract we learn what the price of Cooper's work was during his lifetime, and that £30 was his usual charge for a miniature. We are also informed by an entry in Pepys of the 20th of March :-

'Harris do so commend my wife's picture of Mr. Hales's, that I shall have him draw Harris's head; and he hath also persuaded me to have Cooper draw my wife's, which though it cost £30 yet I will have done.'

Of the miniatures mentioned, as seen by the diarist in the studio, there can be little doubt that the two first mentioned, of Mrs. Stewart duchess of Richmond, and General Monk duke of Albemarle, are the two which are here reproduced.3 They are two of a series of five, all unfinished except the heads, which have been in the royal collection since they were painted, and are, perhaps, the most notable examples of the artist's powers existing. They are of large size, and must have been painted as a commission from the King. They represent the Queen, Catherine of Braganza, James duke of Monmouth, Barbara Palmer duchess of Cleveland, the duchess of

Plates III and IV, pp. 369, 372.

English Miniature Painters-Samuel Cooper

Richmond, and George Monk duke of Albemarle. The head of Monmouth is one of the finest portraits ever painted, and can be compared with such superb work as the Wharton of Vandyck, which is one of the glories of The Hermitage, and was seen with admiration lately at Burlington House.

The photogravure here given 4 well reproduces it, but cannot give the delicate colour of its flesh-tones. There is nothing very remarkable in the features, but they are drawn with such consummate art that they convey simply and without effort the inexpressible charm which attracted all who came into contact with this unfortunate scion of the royal house. There is a very fine copy of this miniature at Montagu House, painted by a Mrs. Rosse, who seems to have had some family connexion with Cooper.

The head of the Queen 5 must have been painted not long after her marriage, with her hair dressed in the manner of the Early Restoration period; when first she arrived it was in the style prevalent in the Peninsula, and well known in the portraits of Infantas and others by Velazquez; later it was dressed in the peruke-like fashion. The curious divergence of form between the two eyes is specially insisted upon in this

miniature.

The third of this series represents the notorious Barbara Palmer Lady Castlemaine, afterwards duchess of Cleveland,6 the mistress of Charles II. The head only is drawn, but it is a marvellous piece of portraiture, and displays all the abandon of a dissolute woman. The pose is curious, and Cooper seems to have given up the attempt to draw the hand against which the head is supposed to be resting. Faithorne's portrait, at Montagu House, of the lady represents this, and there is a small oil picture at Hampton Court which repeats this gesture. Here again the 4 Frontispiece, p. 366. Plate III, p. 369. Plate IV, p. 372.

different droop of the eyelids is very noticeable. Another miniature of the same lady is reproduced here from the royal collection.7 It is highly finished, but is not of the same powerful type as the unfinished head; for many years it was called Mary princess of Great Britain, wife of William II of Orange and mother of William III. There is another also by Cooper at Montagu House, but not called by her name, and there is one at the Victoria and Albert Museum, which was

in Cooper's pocket-book.

Second to none 8 of his great portraits is the portrait of George Monk duke of Albemarle 9; many portraits exist of this strong soldier, but none of them can compare with this in dignity. All others have a trace of lack of breeding and coarseness, but here in the broad features is a conspicuous courage and a true note of nobility. This is evidently one of the miniatures which excited the admiration of Pepys. The other is that of Frances Stewart afterwards duchess of Richmond, 10 of whom much may be read in the Mémoires de Grammont. She was the most beautiful woman of her time, and her figure has been immortalized as 'Britannia' on the copper coinage of the realm for more than two centuries. The head is of singular grace and charm, but lacks vivacity and intelligence, neither of which the lady possessed in a remarkable degree. A replica of this miniature is in the possession of the duchess of Beaufort. Another portrait of this lady in a rich page's dress by Cooper is here reproduced.11 The hair in this miniature is painted with remarkable refinement and delicacy, as are the details of the costume. A picture of her by Huysman in a buff doublet very nearly resembles this. It is one of the treasures at Buckingham Palace.

No. 4, Plate V, p. 375.
 Nelli Secundus' is the motto of Monk's own regiment, the Coldstream Guards.
 Plate III, p. 369.
 Plate IV, p. 372.
 No. 3, Plate V.













MINIATURES BY SAMUEL COOPER AT WINDSOR CASTLE. PLATE IV.

English Miniature Painters-Samuel Cooper

The five large miniatures above described are all enumerated in the catalogue of the pictures of James II, and also in the collection of Queen Caroline, consort of George II, and are still in the frames made for them by order of that queen when they formed part of the decoration of her closet at Kensington.

On I July, 1668, Pepys mentions his calling on Cooper to know when his wife was to sit for her picture, and on the

6th he notes :-

'To Mr. Cooper's and there met my wife and W. Hewer and Deb; and there my wife first sat for her picture: but he is a most admirable workman and good company.'

On the 8th :-

'Home to dinner; and then with my wife to Cooper's and there saw her sit; and he do do extraordinary things indeed.'

On the 10th :-

'So to Cooper's; and there find my wife and W. Hewer and Deb, sitting and painting; and here he do work finely, though I fear it will not be so like as I expected: but now I understand his great skill in musick, his playing and setting to the French lute most excellently; and speaks French, and indeed is an excellent man.'

On the 13th :-

'And so to Cooper's and spent the afternoon with them, and it will be an excellent picture.'

The same remarks are entered on the 16th, 18th, and 25th of the same month. On the 27th:—

'To Cooper's where my wife's picture almost done and mighty fine indeed.'

On 10 August is the final entry:

'So away to Cooper's, where I spent all the afternoon with my wife and girl, seeing him make an end of her picture, which he did to my great content, though not as great as, I confess, I expected, being not satisfied in the greatness of the resemblance, nor in the blue garment; but it is most certainly a most rare piece of work as to the painting. He hath £30 for his work—and the chrystal, and case, and gold case comes to £8 3s. 4d.; and which I sent him this night, that I might be out of debt.'

These notes give all that is known of

Cooper, but show the number of the sittings that he required, the price of his work, and the incidental charges for frame. Of the miniature, the progress of which is so carefully chronicled, no trace has as yet been discovered.

Cooper has left many portraits of the Royal Family, notably of Charles II. One of the finest of these is that of which a photograph is here given,12 which is still preserved in the collection at Windsor. The quality of the work is beyond praise; the modelling of the features is severely faithful and realistic, and the hair and lace of the collar are drawn with freedom and minuteness. The scale of the head is large, much more so than in the large miniatures such as that belonging to the duke of Richmond, where the eye is attracted by the amplitude of the Garter robes, and where the right hand is drawn, but with great want of knowledge. Walpole comments on his want of skill in all but the face, and I cannot recall a single instance in which he has painted a hand with grace or accuracy. Of his portraits of Charles II, very many are to be found among the collections of this and other countries, and I am inclined to attribute many which represent him in his youth, and are often attributed to Hoskins, to his nephew Cooper.

Of James II, as duke of York, one splendid specimen is here represented, a nor do I know any portrait more truthful in delineation of character or faithful in representation of feature. The inherited good looks of his family are beautifully rendered, but in the eyes and mouth are to be traced the sensuality and scornful pride which were the marked characteristics of his nature. Of want of personal courage his worst enemies have never accused him. This portrait was painted while he was yet duke of York. Others painted at this period by Cooper, and almost of similar excellence, are in the

19 No. 1, Plate V

13 No. 5, Plate V.

English Miniature Painters-Samuel Cooper

Montagu House collection and that of General Sotheby; these two are replicas one of the other. Of numbers of his miniatures replicas exist, and if we may judge by the price recorded by Pepys for that of his wife, Cooper must have been able to amass a considerable fortune, but of his will or of his descendants nothing is known.

To one more of Cooper's miniatures attention may be called, as it is accessible to all in the Victoria and Albert Museum. It is reproduced here,14 and is a very fine portrait of Edward Montagu, earl of Sandwich, who fell in the great sea-fight with the Dutch at Solebay in 1672, the year of Cooper's death. In the same museum may be seen several works of Cooper, among them some mere sketches, which were in a pocket-book of the artist, for many years lent to the museum by its late owner, Mr. Edwin Lawrence. After his death its contents were dispersed, but the book and some of the sketches are still preserved there. Of these, one of the duchess of Cleveland has already been

14 No. 2, Plate V.

mentioned, but there is another very curious and interesting head of Catherine of Braganza, which is well worthy of study as showing the directness and delicacy of Cooper's work, particularly in its initial stage.

Much more might be written of this prince of painters in little, but it is only possible to describe here those miniatures of which reproductions can be given, and these, did space allow, could be multiplied to an enormous extent. No full list of his works has ever been attempted, but as the process of reproduction proceeds it may be possible to bring before the notice of the multitudes of the art-loving public adequate proof of the value of Samuel Cooper's work. At present the vast mass of them remain hidden away in the cabinets of great collectors, who dread their ruin by exposure to light. Many have faded in this way, and show signs of disintegration, as may be noticed in the forehead of Lord Sandwich. Many have perished by fire, but enough remain to bear witness to the worth of 'the English Vandyck.'

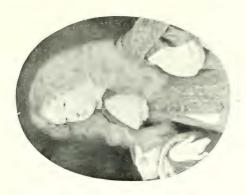
(To be continued.)

ERRATUM.

On Plate IV, page 372, the left-hand Miniature should be titled 'Barbara Palmer, Lady Castlemaine, afterwards Duchess of Cleveland,' and that on the right hand should be titled 'Frances Stewart, Duchess of Richmond.'













THE SIENESE TEMPERAMENT

BY G. T. CLOUGH ST. CLOUGH ST. Bernardine a St. Bernardine a

to the art and life of the Italian Renaissance has appeared in any quarter to be excessive, it can only have done so among those who fail to appreciate the magnitude of the revolution it effected. In the communities that gave birth to the movement we descry the chosen people of a new dispensation of culture, and the pictures and bas-reliefs that are the treasures of our museums are a fragment only of our heritage from an intellectual upheaval whose subtler results are to be seen in the recovery of lost scholarship, in the emancipation of the individual from the servitude of collectivisim, and the vindication of freedom of investigation over the whole field of speculative and scientific inquiry. These were the most far-reaching conquests of the energy of the Renaissance, and it is for their association with these, quite as much as for their artistic or social importance, that we follow with interest the careers of its humbler exponents. Unfortunately the movement, which in the fifteenth century contributed so much to the intellectual advancement of succeeding generations, did not in the lives of its immediate promoters, viewed as a whole, 'make for righteousness.' No period has produced more attractive personalities than some of the literati who move across Vespasiano da Bisticci's pages, but the moral outcome of the movement finds truer embodiment in the lives of Caesar Borgia, of Pietro Aretino and Benvenuto Cellini; and its influence is writ plain over the history of Renascentine Italy in the exaltation of capacity over principle, and in a lowered standard of public and private virtue.

By their efforts to stem the tide of this demoralization three men stand out conspicuously in history, St. Antoninus, St. Bernardine and Savonarola; and of these, though not the most celebrated, certainly the most far-reaching in his influence was St. Bernardine. To the importance attached by his countrymen to his labours numerous oratories in northern and central Italy, and various contemporary portraits, veracious in their identity of feature, bear witness; but no Villari has given us exhaustive treatment of his story, and for the mental aspect of the man we depend mainly upon his sermons, especially those preached by him in the piazza of Siena, which were inscribed on wax tablets by a cloth-dresser in the congregation. These are reported with a fidelity that gives all the saint's remonstrances against the interruptions to which an open-air speaker in one of the principal resorts of the Sienese population would be liable—the dogs, for whom he orders ejection by slipper — the candlesellers, whose cries drown his voice, and who are commanded to take themselves elsewhere: and, most serious of all, the rain, which is a special emanation of the Evil One, anxious to frustrate the preacher's object. A more important feature of these sermons, for our purpose, is that they teem with anecdotes, which throw light, not only upon the character of the speaker, so robust and humorous, but upon that of his Sienese audience. The information furnished us by Milanesi and his successors, upon the professional customs of the artists of Siena, receives supplementary extension in St. Bernardine's pages, where we find searching but kindly criticism of the citizens who gave them their commissions, with incidental elucidation of the motives that actuated them in doing The picture will not be without its strong shadows, for it concerns a race devoted at once to Mary and to her Cyprian antithesis; a race the keynote of whose character is bravado; a race moreover that

is remarkable above all the Italian populations for the passionate ardour that it threw into its social attachments and antipathies. From this last trait it follows that Siena's internal condition, during the period of her greatest artistic activity, is one of perennial turbulence, thus tending to support the theory maintained in some quarters that the nidus most favourable to art production is one of storm and stress.

It was for the appearement of an exceptionally violent outbreak of this party strife that, in the year 1427, Pope Martin V dispatched St. Bernardine to Siena. The misery inflicted on Italy by her factions in the Middle Ages lies patent to the most cursory student of her history; but from few of our authorities do we get a more forcible idea of the gravity of the evil than from this Franciscan missionpreacher.

'Nowhere,' he says, 'nowhere under the vault of heaven are there greater sinners than these Guelph and Ghibelline partisans. Oh, what an iniquity it is that you should try to ruin me though I never did you any harm! What an iniquity again, that, if there are a thousand Guelphs in a town, and a baby is one day born of Ghibelline parents, all those Guelphs straightway bear it hatred! What an iniquity that such a volume of hatred should be directed against a poor little baby!

This hatred has so fastened upon the daily life of his hearers, that even their methods of preparing food, down to the peeling of peaches, and the dividing their favourite garlic, have been turned into party symbols. Its mischievous ramifications spread so far and wide that not even the blessed saints in Paradise, nor yet the holy angels, escape being associated with it, but are dragged into human contests as Guelphs and Ghibellines. It creates such an atmosphere of terrorism that a whole countryside is raised to arms by one of the inhabitants, with the story that he has heard the enemy's trumpets, only to find that he has been misled by the buzzing of a bluebottle in a wine barrel. And for the results, they are seen in the helplessness of the democracies against the tyrants that oppress them, and, especially in Lombardy, in the depopulation of the country. In Como not a quarter of the houses are standing. In Milan 2,000 marriageable maidens, amply provided with fortunes, are waiting for husbands who will never come. The evil is so disastrous and so deep-seated among the Sienese that it must be extirpated by the preacher from its roots; so, not content with invoking eternal perdition upon his own parents, if in their lifetime they should have given way to it, he transports the congregation to the gates of Paradise, making them auditors in fancy of a contest between his good and his bad angel for the soul of a man who had felt sympathy for one of the State factions, but never given verbal or practical expression to it, and who none the less is consigned to casa calda for his secret wishes.

The early Sienese school of painting is remarkable among the schools of central Italy, from the circumstance that the promotion of religion did not absorb the whole of its energies, but that it also lent its assistance to the cause of justice and concord in the government of the State. The art, whose political employment in Florence consisted mainly in the pictorial gibbeting of defeated opponents, found in Siena ampler development. Upon the walls of the noble Palazzo Pubblico, which formed the background of the saint's auditorium, Simone Martini and Ambrogio Lorenzetti had painted frescoes that are undisguised political homilies, proclaiming the Madonna's scorn for oppression, and the superiority of good over bad government in promoting the happiness of the citizens concerned. It is not surprising therefore, in view of Siena's turbulent domestic history, to find St. Bernardine enforcing his arguments against

In common with his brethren of all periods of history we find St. Bernardine seeking to stimulate his hearers to an increased exercise of charity towards the poor and the afflicted, and appealing to men of affluence in the congregation, who 'had more coats than an onion,' to spare one of them for the clothing of the naked. But his chief anxiety is for an improvement in the condition of the inmates of the city prison, who wanted both food and clothing, and, more particularly, 'mattresses,' so that ' when they had been under torture they might have some spot on which to rest their aching bodies.' Great as was St. Bernardine's influence with the Sienese ladies-' they had shown him,' he says, 'greater admiration than the women of any other town he had visited'-his appeal for the prisoners' necessities does not appear to have been particularly successful. In a later address he is rather sarcastic over the two shirts, the two pairs of drawers, and the pair of worn-out stockings which formed the sum total of his hearers' contributions. For the Sienese did not believe in hiding their light under a bushel—a 'peacocky' race is the character given them by a not unfriendly writer-and objects which lent themselves to a more conspicuous display of the donor's bounty would seem to have made a more successful appeal to their generosity. In a passage which recalls Vasari's story of the dispute between the Ricci and Tornabuoni families as to the position of the former's coat of arms in Ghirlandaio's frescoes in Sta. Maria Novella, our preacher is very severe on those who build chapels, or present decorations to churches with the donor's arms inscribed upon them. Such generosity, he says, is 'mere smoke of vainglory.'

The robustness of temperament which is the saint's most marked characteristic comes particularly to the front when he is discussing the relations between the

discord by reference to Ambrogio's frescoes, and extolling his celebrated figure of 'Peace' as una allegrezza for the eye to look upon. The Lords of the Council, of whom this building formed the official residence, were occasionally present in the congregation, and no theory adverse to the mixing of politics with religion prevents him from addressing them upon the exercise of their functions, or the electors upon the use they are to make of their votes. Is secret favouritism displayed by high officials the danger to be attacked? The audience is treated to a fable, in which the beasts hold a chapter, in imitation of the monks, for the trial of offenders, with the lion as Lord Abbot in the chair; and the ass receives heavy punishment for a trifling offence, whilst the goat, wolf, and fox are absolved after serious misdemeanours. marked incapacity for his duties been shown by a prominent state functionary? The criminal absurdity of such appointments is displayed in a life-like picture of the birds' attitude towards a new scarecrow-the extreme of deference till the imposture is discovered; then insult too gross for our politer age to specify. It is to be added that the saint's intervention in public affairs is theoretical only, and confines itself to monition. He does not approve of the acceptance by his brethren of office-least of all of the practice common in his time, and recorded for us on the painted book-covers of the Archivio, of appointing monks to the treasurership of the communal revenues.

'You have reason,' he says, 'to believe that your lay treasurers have made away with the property of the commune, and so you want to make the monks treasurers. But are you certain that the monks don't steal; and is it not enough for you to go to hell yourselves in your ardour for office, without doing your best to drive us into it? Why, I believe, if I had the post, I should be a greater thief than any of them. For God's sake do your own business, and leave the monks to attend to theirs.'

sexes, and the conduct of his women hearers in the domestic circle; for his handling of such topics is not that of a sickly ascetic treating them with languid aloofness, but that of a fervent patriot who sees in married life, prudently entered upon, a factor of the first importance to the welfare of the community, and who can extol personal beauty (bellezza del corpo) in a woman as 'a gift of God, and one highly to be valued, if employed to praiseworthy purposes.' In a mind so constituted the excuses and subterfuges by which the Sienese bachelor of the period kept matrimony at bay excite naturally the strongest repugnance. A forcible picture is drawn for his benefit of the superior economy of an establishment managed by a wife who gives personal supervision to the granary, to the oil jars and the wine casks, over one in which these departments are left to hirelings. A description painted with the closest realism gives the sordid details of the bachelor's homehis bed worn down into a trench, with the sheets never changed; the floor of his dwelling-room strewed with bones and melon skins, and his platters cleaned only by the dog that licks them. In his championship of matrimony, and the weaker partner in it, the saint is carried so far as to quote with approval the opinion of a lady of his acquaintance, that in putting upon woman the whole of the burdens attending the rearing of children, God-Messer Domeneddio-had not been quite fair to the sex, and that things might have been more equally divided. In a passage which sheds a strange light upon the ordering of Sienese households, husbands are reminded that they give hens and pigs the run of their houses, and put up with the dirt and breakages they cause for the sake of the profit they contribute—how much more should they have patience with their wives in consideration of the nobler productions they furnish, and not take a stick to them for a word too much, or a slight defect in household management. 'It is not fitting,' he gravely adds, 'for you to beat your wife for any and every offence she may have committed.'

For a wife, however, adequately to fill the honourable and useful position in which the saint would place her, it is essential that she should have gone through a preliminary course of training in household management, and the various elements of wifely duty; and no language is too strong to express the saint's opinion of the criminality of parents who neglect this duty, and send their daughters to the sacrament of the marriage ceremony in brutal ignorance of the responsibilities they are undertaking. The daughter accordingly is to be made to sweep the house, wash the dishes, and tend the younger children, independently of there being any need for her assistance, in order that she may reap the moral benefit conferred by work upon the worker, and not become 'a great lump of flesh,' and a 'haunter of doorways and windows.' So doing, she will be following the example of the great patroness of Siena, who on that eventful morning in which her maiden came to tell her the angel Gabriel was at the door, was found as she appears for us on many a fresco and panel, 'not sitting at the window, or engaged in some frivolous employment, but shut close in her chamber, and reading, that she might furnish an example to you, young woman, to keep well within the house, saying Ave Marias and Paternosters, and, if you are able to read, reading books that are sacred and good.'

Unfortunately there were mothers in Siena who had other views as to their daughters' training—mothers whose one idea was to give them extravagant clothing, of which the fashion was borrowed from the immodest element in Sienese society, and which so excites the saint's

indignation that he says, brutally enough, if a wife of his were to wear it, 'he would give her such a dressing of kicks and cuffs that she would not forget it in a hurry.' To this evil of extravagant feminine attire, even when decorous in its character, he traces much of the demoralization that showed itself in the life of his hearers. He is concerned not only with the waste of material involved-sleeves, for instance, so large that each sleeve was the size of a mantle, and of which the excess might have been used to clothe the poor, -but that the wife's expenditure under this head was directly responsible for the husband's indulgence in peculation and oppression. In the senseless profusion of dresses which filled a wife's cassoni, and which makes such a brilliant display in Tuscan procession pictures, our moralist sees only the produce of robbery and usury, of the sweat of poor peasants, of the heart's blood of widows and orphans, so that if you were to take one of these smart cioppe or giornee, and wring it, you would see the blood oozing out of it.

Planted as an outpost of feudal Ghibellinism between two strongholds of Guelphic progressiveness, Siena was late in her response to the Renascentine appeal, and, except through her connexion with Pius II, was not very prominently identified with that humanist furore which so gravely affected the faith and practice of cultured Italy. But neither her unimpaired orthodoxy, nor her rapturous admiration for the character of her great citizen St. Catherine, preserved her in St. Bernardine's day from widespread immorality. We find the obligation of conjugal fidelity lightly regarded, and the courtesan element of the population occupying its definitely recognized quarter of the city, which is liberally supplied with the town water, though it is denied, the saint complains, to the inmates-some of them poor debtors-of the city prison. The evil consequences attending this and kindred indulgences of the passions, are exposed in his sermons with a directness of description which must have made the curtain screening one sex from the other in the congregation a welcome obstacle to their mutual inspection. Side by side with, and no doubt in reaction against, this immorality, there prevailed in Sienese society a strain of mystic devotion which led to such extremities of personal discipline that the saint, follower of St. Francis as he is, finds himself obliged to exert his influence on the side of moderation. Self-mortification must not be indulged in to excess, for such projects are like the flight of a goosethey make a great noise, but they carry the enthusiast no great distance; on the contrary, they lead to efforts beyond his powers, and through disappointment to decadence. There is one department, however, of his hearers' religious exercises in regard to which our preacher stimulates their enthusiasm without any fear of excess, and that is the devotion they are to pay to the Madonna, the great patroness of Siena. Long before the crowning mercy of Monteaperti, which delivered the hated Florentine into their hands, and which they owed, they believed, to her intervention, the Sienese had stamped their coinage with a legend which marked their territory as the special appanage of the Virgin; and each successive deliverance from the earthquakes to which the geological foundation of their city exposed them put an additional seal to the compact of chivalrous devotion on their part and queenly protection on hers. Addressing them, therefore, on such a grateful topic, and specially pledged, like his namesake St. Bernard, to the promotion of the Virgin's honour, the saint gives the reins to his imagination, and clothes the circumstances of her earthly career with an amount of external dignity which, if it slightly oversteps the sobriety of Scripture

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yet helps us to appreciate the fervid atmosphere of Madonna-service breathed by preacher and congregation. Conspicuous among the glories of Maria dolcissima, we are told, was her nobility of birth, which by a strange transfer of personality is established by the genealogy furnished us in St. Matthew. Mary, we learn, was 'the descendant of fourteen patriarchs, fourteen kings, and fourteen dukes.' She was, therefore, by extraction a queen, an empress and a duchess, uniting in her single person the nobility of forty-two of the most aristocratic personages ever produced by nature. Such a royal person must have had her court; so a whole sermon is devoted to the 'charming topic' (gentilissima materia) of the twelve maidens who composed it, and whose characters are held up as models for the women of the congregation. Siena had no Botticelli among her painters who could reach the full height of the seventh heaven to which St. Bernardine exalted his Lady; but countless altarpieces from Duccio's time onwards show the efforts of the school to respond to the call of Sienese mysticism, and panels like Matteo di Giovanni's Assumption in the National Gallery give us the measure of the elevation conferred on second-rate artists by the prevailing enthusiasm.

Dante's scornful fling at the Sienese character-'Were ever folk so featherheaded as the Sienese?'-finds an echo in the wish expressed by their later mentor-'that there were an element of greater stability in their character, and that they did not, for every trifle, change front in a moment.' Unfriendly critics think they find some slight relics of this instability of temperament in their modern descendants. Fortunately the failing, if really prevalent, has not affected their treatment of Siena's ancient monuments. In their preservation of these they show to the rest of Italy and to the world a conspicuous example of steadfast attachment; and the student of the art of the Middle Ages and the Renaissance will accord them grateful recognition of the fact that no painful demolitions have changed the character of their architecture; and that, the circle of her walls still erect, Siena can to-day as of old present fronts of rose and purple to the rising and declining sun.

THE DEVELOPMENT OF REMBRANDT AS AN ETCHER ● BY C. J. HOLMES

ARTICLE IV—Conclusion (1650-1661)



HE final period of Rembrandt's career as an etcher differs in one important respect from its predecessors. Almost up to the year 1650, when Rembrandt was forty-

four years of age, it was possible to trace a certain advance, if not in actual technical power or resourcefulness, at least in that fusion of matter and treatment which all perfect art requires. After 1650 advance is out of the question. All that remains to be done is to extend the capacity of the medium employed to the utmost, and then, when failing sight makes minute work burdensome, to employ the most direct and emphatic means of expression, till even these become impossible, and the etching needle is laid aside for ever.

A study of the early proofs of Rembrandt's plates of this mature period is the best means of discovering with what deliberate science he worked. Take for example the Landscape with trees, farm buildings, and a tower (B. 223, B.M. 244). Here the first state shows a somewhat equal division of importance, and in consequence the effect is unsatisfactory. On the right we have a barn, a row of trees, and rising above them a ruined tower with a cupola; on the left we have a road passing along the edge of a shadowed clump of larger trees, with a suggestion of stormy sky beyond. In the second state no doubt is left as to the chief motive of the composition. The sky above the dark landscape to the left is strengthened, the cupola on the right is erased. The erasure involves the loss of an interesting feature, and of an obviously rhythmical line, but the result is a concentration of emphasis upon the grand masses to the left. The subtle portrait of Clement de Jonghe (B. 272, 1 For previous articles see pp. 87, 245, 313 ante (May, July,

B.M. 251) shows a similar development. In each state up to the fourth we see the sitter gradually growing in reality and solidity, without losing in the least his

ghostly mysterious smile.

In the plates of 1651 and 1652 the tendency to the simplest and most straightforward methods of expression still appears, as in the plates of the blind Tobit groping his way to the door, of Christ disputing with the Doctors, and of David in Prayer. In the last case the cast shadow on the head of the kneeling king deserves notice as a bold device for avoiding a commonplace silhouette. The more complicated design of Dr. Faustus 2 (B. 270, B.M. 260) belongs to about the same time. It is as superb an example of force and contrast as any of Rembrandt's plates, but differs from his earlier works in that the force is concealed by the most delicate and subtle transitions from light to dark. We may note how Faust's white cap makes the figure tell as the centre of the piece in spite of the large masses of light elsewhere, and vet is connected with the background by the deep shadow of the fold, how the window space is broken up by the framework of the casement, and redeemed from stiffness by the papers which break the outline, and how the plate is enriched and enlivened by the slashes of dry point upon the magician's dress and sleeves. That this consummate art was in some degree communicable is proved by the fact that Rembrandt's best pupils mastered the trick of it tolerably well, and fell short of greatness simply because they had nothing of their own to say.

In passing to the two large plates which perhaps are Rembrandt's supreme contributions to the craft of etching, we must note by the way the St. Ferome Reading, in an Italian landscape (B. 104, B.M. 267).

Rembrandt as an Etcher, 1650-1661

Here the total effect is unsatisfactory, chiefly because emphatic chiaroscuro becomes disturbing when associated with a complex pattern. Complex patterns are best unified by some method which tends towards flatness, such as that of the great Venetians. When an attempt is made to strengthen them by strong relief the result is violent or worried, as with the Bolognese

and eclectic schools in general.

The magnificent plate of The Three Crosses 3 (B. 78, B.M. 270) has been the subject of some discussion. Opinions differ greatly as to the character and value of the radical alterations made in the fourth state, but those who have followed Rembrandt's development closely should have little difficulty in coming to a decision. In the first three states we have an ideal of richness, complexity and dramatic force most nobly realized. Then as the plate loses its freshness Rembrandt is seized with a new ideal of more intense and earth-shaking catastrophe, in which all the obvious artifices of composition have to be dispensed with, so that nothing may break the spell of horror and darkness in which the tragedy ends. Whether we prefer the early states or the later is largely a matter of temperament.

We may see a somewhat similar change in the later states of the companion piece, Christ presented to the people 3 (B. 76, B.M. 271). The subject opens like one of those problems in abstract proportion which we admire in the art of Piero della Francesca, where the significance of the figures is enhanced by architectural lines planned with consummate science. In the third state the effect is concentrated, solidified and enriched, the lively grouping of the crowd imparting an air of brilliant animation to the piece. Then, as the freshness of the dry-point wears away, a more grave and serious mood comes upon the artist. Feeling that the sentiment of the piece is out of keeping with the subject, he sweeps away the agitated figures, and replaces them by two arches, which seem to reflect their hollowness, their mysterious darkness, upon everything else in the scene. Once more the last state in spiritual intensity is superior to the first.

These two great plates are accompanied in Rembrandt's achievement by several smaller ones of great beauty and interest. The Golf Player (B. 125, B.M. 272) is merely a fine sketch in which everything is subordinated to the play of reflected light, but in the Adoration of the Shepherds (B. 45, B.M. 273) and The Virgin and Child with the Cat (B. 63, B.M. 275) we see the same technical aim employed upon subjects of a much higher order. These airy little plates, together with the Christ seated disputing with the Doctors (B. 64, B.M. 277) and the Christ between his parents returning from the Temple (B. 60, B.M. 278), are almost perfect summaries of Rembrandt's mastery of drawing, lighting, fusion and noble simplicity of design; any one of them might serve as a picture 'in little' of his whole immense genius. With them the Presentation, in the dark manner (B. 30, B.M. 279), may be considered and contrasted. Like the Glasgow Achilles, which Reynolds owned and criticized, the plate is a perfect illustration of a custom, frequent in Rembrandt's oilpaintings, of reducing tone both to get mystery in the shadows and to obtain the utmost possible value for his high lights. A more dramatic and passionate example of the same treatment is found in the Christ taken down from the Cross by torchlight (B. 83, B.M. 280), where the sharp silhouette of the main group and the ghostly hand uplifted from the darkness give a note of force and reality to a great conception.

As pure design, however, the *Christ* entombed 4 (B.86, B.M. 281) is, perhaps, still more superb, at least in the first state.





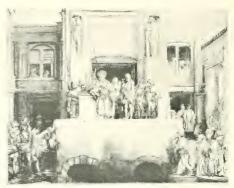








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In its later stages the added tones detract from its freshness, its daring, and from the sinister play of flickering light that the sweeping lines of the needle suggest. Even the famous plate of Christ at Emmaus (B. 87, B.M. 84) of about the same period (1654) is not more masterly in its bold economy of line. Indeed Rembrandt has rarely surpassed the sense of height and recession which the bold curvature of the vault compels us to feel, while it repeats and balances the lines of the group that bends over the dead body below. Once more, too, we note the value both as high light and tranquil space of the unworked expanse of white paper round which the emphatic passages are arranged, and the almost Japanese feeling for balance whereby the main action is contrasted with formal architectural lines, with only the two skulls on the ledge, fit emblems of the place and scene, to act as counterpoise.

In the plate of Abraham's Sacrifice 5 (B. 35, B.M. 283) suddenly arrested action takes the place of slow melancholy movement. The figures no longer occupy only a small part of the etched surface, and are no longer contrasted and supported by simple lines of massive vaulting. They are planted full in the middle of the plate, they cover a large part of it and are backed by clouds and rolling hill scenery. The construction of the main group is so compact and monumental that it might serve as a model to a sculptor, or mutatis mutandis might take its place worthily among the greatest figure-paintings of the world on the Sistine ceiling. Yet with all this firmness and solidity the group is not hard or rigid in effect. Its outlines and masses are everywhere so subtly fused and contrasted with the background that the whole piece is inseparably knit together into a great pattern, in which the things accented are just those which give point to the story, while all minor details are merged in what Constable once called 'the evanescence of the chiaroscuro.'

Even at the risk of breaking continuity it is impossible to refrain from noticing the wonderful series of portraits executed in the years 1655 and 1666. In them we note that the technical preferences and psychological insight which have combined to make the Biblical compositions the most perfect things of their kind in existence continue to exert a strong influence upon Rembrandt's method of approaching the living model.

In the small *Coppenol*, which was probably etched a year or two earlier, the technique resembles that of Rembrandt's later paintings—that is to say, the drawing is not definitely structural but seeks to render

paintings—that is to say, the drawing is not definitely structural, but seeks to render form by play of light and broken textures. The plate was not wholly successful; but when Rembrandt repeats the effort in the Old Haaring (B. 274, B. M. 287) we get not only light and atmosphere, but the most wonderful rendering of colour, texture and intricate character. There is undeniably some sacrifice of form, as there is in much of the late work of Titian, but in Rembrandt's case, at least, the substituted qualities make the print rank among his most powerful works. In the Young Haaring (B. 275, B. M. 288) and the Jan Lutma (B. 276, B. M. 290) the most vivid and intense insight into character is combined with a solidity of drawing that Rembrandt himself has hardly excelled (indeed, in combined strength of workmanship and overwhelming sympathy with human sadness the Young Haaring may challenge comparison with any engraved portrait whatever), while in the Arnold Tholinx (B. 284, B. M. 289), the rarest of all his portraits from the collector's standpoint, he hits the mean between the two ideals-the structural and the atmospheric-with a certainty that gives this perfect print the quality of an elaborate painting without any sacrifice of the quality proper to engraving.

Rembrandt as an Etcher, 1650-1661

As in the subject-pieces, the almost unbroken shadows so noticeable in the earlier works are now flooded with reflected light, a practice we note in the work of other great masters, notably in Titian, Turner, and Gainsborough. In the Abraham Francen (B. 273, B. M. 291) this 'Impressionism' is carried still further; indeed, everything else, including design and sound workmanship, is sacrificed to it. Thus in the first states of the plate we have a rendering of sunlight bursting into a room which is entirely modern in feeling, but the moment the freshness of the dry-point disappears the marvellous luminosity vanishes too, and leaves a mere ungainly skeleton. The fact should be a warning to modern open-air painters; possibly it was a warning to Rembrandt, for he never made such an ex-

periment with the needle again.

The time was fast approaching when old age and failing sight were to put a stop to Rembrandt's etching altogether. The tragic little print of Christ on the Mount of Olives (B. 75; B. M. 293) repeats the triumph of the Abraham's Sacrifice. In the Christ and the Woman of Samaria, the arched print (B. 70; B. M. 294), he returns to a favourite subject, and invests it with the charm of light and air and the unfailing insight into human nature which have become habitual with him (note, for instance, the way in which the apostles are characterized), although the two principal figures and the well-head show a looseness of touch which foreshadows the end. Before the end came, however, Rembrandt was to etch a masterly set of nude studies, upon which he concentrated the knowledge of a lifetime and the technical power of mature genius. The Negress (B. 205, B. M. 200), The Woman at the Bath (B. 100, B. M. 297), and The Phoenix 6 (B. 110, B. M. 295) are notable examples, though The Phoenix is far more than a nude study.

This allegory of death and of immor-

tality, the collapse and downfall of the physical man, and the translation of the spirit to the realms of eternal day, not only comes, as is fitting, near the close of Rembrandt's etched work, but in its sentiment as well as in its design once more recalls an analogy with Michelangelo. One difference, of course, we must note. Rembrandt's fallen image the trumpets are sounding on the other side, as they did for Mr. Valiant at the end of his pilgrimage. Michelangelo will not avail himself of the imagery the Christian doctrine of the Resurrection suggests, but takes refuge in abstractions as far away from hope or comfort as they are from definite belief.

These vague speculations, these lofty doubts and difficulties, were unknown to Rembrandt. Concentrating itself upon his art, his thought was devoted to liberating his design from material and conventional trammels, until his work attained that final and supreme simplicity in which perfect expression is joined to perfect economy of means. Some forms of art arrive at this ideal more easily—the painting of the Chinese might be instanced—but where that is the case we usually feel there is a sacrifice of substance, and that for our prosaic age at least the demand made upon the spectator's imagination is too heavy. brandt's art even in its latest phases is free from this disadvantage. The labour of the greater part of his life was concerned with real things and real people, and much of his work errs, if at all, from being too gross and solid. Yet when he shakes himself free, as most great artists have done, from the shackles of earthly things, and approaches the unseen world of the imagination, the training of his early life continues to assert itself; the invisible is made substantial; and where others deal with the imagery of the Christian faith like children, like anatomists, or like costumiers, Rembrandt as an interpreter of its founder's spirit has a place with Fra Angelico.



THE THOUNK IS THO





CHINESE EGGSHELL PORCELAIN WITH 'MARKS,' FROM THE COLLECTION OF

THE LATE HON. SIR ROBERT MEADE, G.C.B.

THE BY S. W. BUSHELL, C.M.G., M.D.

PART II (Conclusion) 1



HE remarkable and characteristic group of Chinese eggshell porcelain illustrated in the last number of the Magazine from the collection of Mr. J. Pierpont Morgan de-

serves a few supplementary remarks. According to the usual classification of Chinese porcelain the pieces would be included among early examples of the famille rose decoration, dating as they do, in all probability, from the first half of the seventeenth century of our era. The style, technique, and scheme of colouring point more exactly to the reign of the Emperor Yung Chêng, A.D. 1723-35. The pictures exhibit the usual neat finish of the decorative designs of the period, and a practised eye will readily fill in the harmonious palette of soft colours which is so feebly suggested in the brief description of the pieces. Our term 'eggshell' is a direct translation of the Chinese tan-p'i, which was first applied by native ceramic writers to the fragile and delicate wine-cups of the reign of Ch'eng Hua (1465-87) of the Ming dynasty. The more usual Chinese name for eggshell is to-t'ai, which may be rendered bodyless,' the crude paste (t'ai), which forms the body of the piece, being supposed to be reduced (to) to a vanishing point on the lathe, so that it consists entirely of the glaze which is blown on subsequently. However that may be, its manufacture demands an incredible skill and lightness of hand on the part of the potter who fashions it, as it is always turned on the wheel in China, where the European method of coulage is quite unknown. The finished product ranks as the most delicate and perfect material ever moulded by the hand of man, and on its white transparent paste, the rose-coloured, blue, black, green and yellow enamels shine with an exquisite softness and luminous grace, so as hardly to need rare touches of gold to heighten their effect. In the words of M. E. de Goncourt, who admirably sums up the peculiar artistic note of the Oriental processes of ceramic art in this connexion—

'Les deux séries de la famille rose et des "coquilles d'œuf" nous offrent les échantillons sur lesquels s'épèle le mieux la différence de la porcelaine de l'Orient avec celle de l'Occident. Chez nous, les porcelainiers peignent avec les procédés de l'aquarelle. C'est de la peinture étendue au pinceau. En Chine et au Japon, toute autre chose. Riens que des tous posés avec une matière colorante toujours pénétrée de fluide vitreux: en un mot, de la peinture avec des émaux et non avec des couleurs. Et tout ce que cette peinture, cependant si fondue et si harmonieuse, accorde à la fonte et à l'harmonie générale, consiste seulement dans une dégradation des épaisseurs de l'émail . . . Au fond, cette peinture, la vraie peinture de la porcelaine, est, pour ainsi dire, de la gouache translucide.'

Eggshell porcelain undoubtedly dates back, as we have seen, to the early reigns of the Ming dynasty, but very few genuine specimens of the fragile material are now to be seen, even in Chinese collections. The most perfect examples that actually remain are generally to be attributed to the reign of K'ang Hsi, 1662-1722, even when marked with an earlier date, These include rice-bowls and circular dishes for fruit, tea-cups and wine-cups, decorated in blue and white, as well as painted with brilliant famille verte enamels of the muffle stove. It was not till near the close of the long reign of the Emperor K'ang Hsi that the soft enamels of the famille rose were employed in its decoration. This was first

¹ For Part I see page 324 ante i August, 10,00

Chinese Eggshell Porcelain with 'Marks'

shown by Sir Wollaston Franks in his excellent 'Catalogue of Oriental Porcelain and Pottery,' a rose-backed bowl (No. 441) in his collection, painted with flowers and fruit, being marked with the cyclical year corresponding to 1721. Another specimen in the same collection bears the mark of Yung Chêng, 1723-35; and an eggshell bowl in the Walters Collection at Baltimore, described in our 'Oriental Ceramic Art' (p. 74), decorated with a scene of family life, surrounded by diapered grounds and floral brocades, has also, underneath, the six-character mark of the above reign pencilled in underglaze blue within a double ring. The ruby-backed eggshell plates had been previously by a strange train of reasoning attributed by M. Jacquemart to Japan, as well as the finest of the mandarin vases, on account of the occurrence of similar rich diapers on both. This vase was intended mainly for the European market, being ordered by Cantonese middlemen at the potteries of Ching-te-chen, and either decorated there, or carried overland 'in the white' to be subsequently painted with overglaze enamels at one of the ateliers of Canton. The decoration often, in fact, resembles in every detail that of Canton enamels on copper, and an eggshell teaservice of porcelain, made for Europe early in the seventeenth century, is occasionally found provided with a copper kettle of identical pattern, the production, apparently, of the same workshop.

The richness of the Meade collection in eggshell porcelain of this type was revealed in 1890, when the Hon. Robert Meade (afterwards Sir Robert Meade, G.C.B.) generously presented to the British Museum a series of specimens of dishes and cups of the highest quality, some of which had marks attached. Such marks on rosebacked dishes, cups and saucers are, it may be mentioned, almost unnoticed elsewhere, and when the rest of the collection was dispersed at Christie's this year, the oppor-

tunity was taken of investigating the marks for the purpose of having them recorded here, in the hope that some light might be thrown on the question of the origin and date of the pieces. Two of the most artistic members of the group happen to be unmarked; but the style and details of their decoration, and the tints of the colour employed in the pictures, and the diapered bands of the surrounds, leave little doubt that their source must have been the same as that of the rest. The first of these (Fig. 1),2 a well-rounded vase of attractive form, is appropriately decorated with a charming company of graceful ladies and little boys, grouped in a Chinese interior replete with implements of learning and culture. It is a purely decorative scene rather than a figure subject, a rare vase of almost unique value and interest. The second unmarked piece, the rosebacked quail dish illustrated in Fig. 6, is not quite so rare, as it formed one of a set of four which were exhibited lately in Old Bond Street, at the disposal of a purchaser for a thousand guineas the set. These quail dishes are remarkable for the primrose yellow tone of the outer diapered band, which is interrupted by foliated panels containing sprays of flowers, alternating with oval studs of dragon design; to be succeeded by a narrower band of delicate pink shade, framing the central picture, a life-like pair of quails, together with a butterfly on the wing, and chrysanthemums behind growing from a rockery.

But it is time to pass on to a decipherment of the 'marks,' the principal motive of the present paper. The rose-backed plate displayed in Fig. 2, which is decorated with a hanging openwork basket of flowers, and a dish of fruit in a foliated medallion surrounded by diverse diapers, is labelled on its face with the inscription Ling nan hui chê, i.e. 'A Canton painting,' Ling-nan being an old name of the

² For the illustrations see the August number, pp. 325, 328.

Chinese Eggshell Porcelain with 'Marks'

province of Kuang-tung. One is inclined at first view to infer that the saucer was decorated at Canton; but it might mean that it was painted elsewhere after a Cantonese picture. The square seal attached, with the two characters Pai Shih, or 'White Rock,' engraved at the point so as to appear in intaglio on a rouge d'or ground, is the studio name of the artist decorator. His signature has been met with before on similar work. It occurs, for instance, on an eggshell cup and saucer decorated with a cock and peonies, which is illustrated in the Victoria and Albert Museum handbook of 'Chinese Art,' Vol. II, Fig. 61, in the form Pai Shih Shan Jen, i.e. 'The Hermit of the White Rock.' A saucer of somewhat similar pattern, cunningly etched by Jules Jacquemart in his brother's fascinating 'Histoire de la Porcelaine,' Plate VIII, Fig. 3, gives happily the date of our artist, the seal of Pai Shih in this case being attached to an inscription headed the cyclical year chia-ch'en, which would correspond to A.D. 1724, the second year of the reign of the Emperor Yung Chêng.

The saucer-dish seen in Fig. 3 is decorated in the same class of enamels as the one etched by Jacquemart just alluded to, and with a similar picture, a pair of fighting cocks with peonies and other flowers, in the background. The inscription underneath, in white reserve on a black ground, is a felicitous couplet in archaic script reading: 'A famous name, riches and honour; abounding happiness reaching to heaven!' The first stanza of this couplet would be suggested to a Chinese virtuoso by the picture itself, in the manner of a rebus, the crow of a cock indicating the voice of fame, and the tree peony figuring,

under its alternative name of Fu kuei hua, as the floral emblem of riches and honour.

The cup and saucer which follow in Figs. 4 and 5 give a more exact idea of their origin, being carefully marked underneath with the name and birthplace of the artist, and with his hall name, or nom de plume, both outlined in white reserve on a crimson rouge d'or ground. The mark on the cup reads: 'Yang Lin of Yü-fêng.' This last is the ancient name of the modern walled city of K'un Shan Hsien, in the province of Kiangsu, which is not very far distant from the Ching tê chên potteries in the province of Kiangsi. The smaller seal underneath the saucer, meaning literally ' Quiet Pavilion,' would be included in the category of hall marks which are so frequent on Chinese porcelain. The potter in China rarely attaches his signature to his work, differing in that respect from his rival in Japan, where the note of individuality is more prominent. For this reason it is hoped that the few specimens reproduced here may serve as a nucleus, and that more such marks may appear in due course, to shed a surer light on the source of the famille rose eggshell ware.

The conclusions drawn so far are that the bulk was made for the European market; that the earliest pieces were potted and painted at Ching tê chên; and that later it was brought 'in the white' to Canton to be decorated with enamel colours in the workshops of that city, till it became gradually merged in the so-called mandarin class, and was finally replaced in course of time by the abundant output of 'armorial china,' which was once, strange to say, often attributed to Lowestoft, in-

stead of to Canton.

THE AMBONES OF RAVELLO AND SALERNO

S BY I. TAVENOR-PERRY S



HE once wealthy cities lying round the Gulf of Salerno, which played so important a part in Italian history during the early mediaeval period, remain now, bereft of all the busy life and commercial importance to which they owed their fame and opulence, little

more than monuments of their own past greatness; but though the devastations of war and the elements had reduced them to the position of provincial towns, and their memories were almost lost in the rising glories of the northern republics, they retain to this day, in their ruined palaces and decaying churches, a profusion of rare marbles and sculpture, of rich furniture and tombs, and, beyond all, a series of imperishable bronze doors, with which few other cities, even in Italy, can compare. Among these treasures not the least striking are the ambones, which were always important features in the earlier Italian churches, and which, in these cities, assumed a prominence for their size, their variety and their beauty, perhaps quite unequalled. But in spite of their artistic value these ambones have been rarely described, whilst not a few have perished almost within our own time through neglect or wilful destruction; as those of Amalfi, which were modernized at the time that the cathedral was reduced to its present condition, and that of Minuto, which was deliberately destroyed as useless, fifty years ago, by the orders of the archbishop. The object of this article is to draw more particular attention to them than they have hitherto received, and to suggest that they are worthy subjects for more careful study as, in all probability, the productions of Lombard artists educated in the Greco-Roman school of Monte Cassino, and influenced largely in their designs by Saracenic workmen.

Before the relative importance of the works we have to describe can be properly appreciated, it is necessary to understand the origin and use of this remarkable feature of ecclesiastical architecture. In the earliest ages of the Christian church, when the congregations assembled in the catacombs or in small buildings, the necessity for placing a speaker or reader in any high or prominent position did not arise; but when the church was freed by Constantine, and large buildings were erected or adapted for public worship, and, at the same time, the formal liturgies requiring special arrangements for the conduct of the services had been adopted, a suitable position had to be found for those whose duty it was to address any part of the service to the people. The reading desk of the synagogue doubtless afforded the earliest suggestion, but as the size of the churches increased, the rostra of the forum was adopted as a model. One of the earliest ambones of which there is any clear account remaining, was that erected by Justinian in his church of Sancta Sophia at Constantinople,1 and the description of it reads, almost word for word, as of that of a Roman rostra. There were three of these erections in the Forum; the remains of the Rostra Julia have been excavated, and the more famous Rostra Vetera, with its enclosing parapet walls, is shown on a bas-relief on the Arch of Constantine.² The ambone of Jus-



Fig. 1.-S. Clemente, Rome.

tinian was a circular pulpit in the nave of the church standing before the centre of the chancel screen, and reached by two flights of stairs on the east and west sides respectively, and over the pulpit was raised a canopy or dome.3 Such a canopy can be seen still over the upper pulpit of S. Marc at Venice, and over the mimbars in the mosques of Cairo and Damascus,4 and may be

F. Cabrol, 'Dict. d'Archéologie.'

2 R. Lanciani, 'Ruins and Excavations of Ancient Rome.'

W. R. Lethaby, 'Sancta Sophia.'
 R. P. Spiers, 'Architecture East and West.'

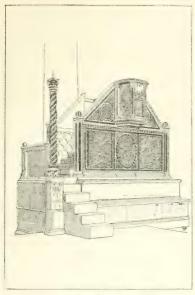


Fig. 2 .- S. Lorenzo, Rome,



Fig. 3 .- S. Maria in Ara Caeli, Rome.

looked upon as the forerunner of those canopies which were erected in the eighteenth century over the 'three-deckers' of English churches.5

The great ambone at Constantinople was used for the purpose of reading the gospel to the people, for singing certain portions of the service, occa-sionally for preaching, and for ceremonies in connexion with the coronation of the emperors; and this secular use of the ambone survived in Venice, where a seat above the reader's desk was provided for the occupation of the Doge; 6 but the earliest ambones in Italy of which we have any remains, such as those of Ravenna, were entirely devoted to religious purposes. It is not known when the position of the ambone in the centre of the eastern part of the nave was first abandoned and two, standing on the north and south sides, were substituted; but perhaps the earliest existing example showing this arrangement is the well-known one

⁵ See in Hogarth's Industry and Idleness Series.
⁶ 'Storia Veneta,' da G. Gatteri. Plate XXX shows the Doge Enrico Dandolo announcing the fifth crusade from the southern ambone of S. Marc in 1201

of S. Clemente in Rome (Fig. 1). This is not, of course, of the early date that the monogram of Pope John II (533-5) on the marble screens might suggest, but of a reconstruction made when, after the destruction of the lower church by Guiscard, the upper and present one was built by Pope Pascal II (1099-1118).7 The ambones themselves belong to this latter period, and in their form and position doubtless represent the normal arrangement of a choir in the eleventh century, allowing for a transposition due to the aspect of the altar in S. Clemente. Of the Roman ambones the only other perfect examples now remaining, but denuded of the surrounding choir screens and other adjuncts of the choirs of which they formed integral parts, are those of S. Maria in Cosmedin, and the basilican church of S. Lorenzo (Fig. 2). In these cases, as well as generally elsewhere, the northern ambone was used for reading the epistle and the southern one for reading the gospel and the promulgation of papal excommunications; but as early as the beginning

7 A. Nibby, 'Itinéraire de Rome.

of the fourteenth century, according to Ciampini, they had fallen into desuetude,8 although Webb speaks of witnessing the reading of the gospel in the ambone of the Duomo of Pisa, when five persons, including the deacon, the ceroferarii and the thuriferarius, took part in the ceremony.9

The ambones of S. Lorenzo, in their present condition, may belong to the alteration of the choir in 1254, but the materials of which the gospel ambone is formed belong to a much more ancient monument, and retain on the inside of the slabs forming the parapets traces of carved figures and inscriptions; 10 and the beautiful gospel is now represented only by portions of the original structure arranged as small pulpits against the piers of the transepts. But although in Rome the rostra type of ambone never varied, in North Italy, Lombardy, and Tuscany a different arrangement was substituted; the second staircase was omitted, a single ambone generally served for all purposes, and the whole structure, raised on columns, more akin to the late pulpit was the result; and this is the form it assumes in the ambones of S. Miniato by Florence and the Duomo of Barga, 12 from which was gradually evolved the glorious structures of Pisa and Pistoia.

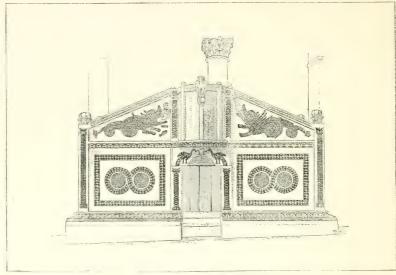


Fig 4 .- Epistle Ambone in the Duomo, Ravello.

candlestick, which may be the work of Vassilictus, stands on an inverted carved cippus, and does not itself belong to the original composition. In spite of the lateness of the date of this example, however, this ambone retains all the characteristics of the ancient rostra, a type from which the Romans never diverged. The earlier and richer ambone in the church of S. Maria in Ara Caeli (Fig. 3), the work of Laurencius, the first known of the Cosmati family,11

B. Webb, 'Sketches of Continental Ecclesiology.'
 G. Clausse, 'Les Marbriers Romaines.'
 J. H. Parker, 'The Archaeology of Rome—Mosaics.'

The earliest in point of date of the series of ambones found in churches round the Gulf of Salerno is that which now forms the epistle ambone in the Duomo of Ravello (Fig. 4). It is of the Roman type, and recalls in its form and arrangements the still earlier ones of Ravenna. It was erected in 1130 by Constantine Rogardio, the second bishop of the see, as is recorded by a now partially defaced inscription round the desk. There seems to be but little doubt that it was originally the gospel ambone, and was shifted

12 L. Bégule, 'Les Incrustations Decoratives,' etc.

from its original position on the southern side of the choir when the later and more celebrated ambone was given to the church by Sigelgaita Rufolo. The pulpit is perfectly plain, of white marble, and looks as if it might have been worked out of the frustum of an ancient column, and the eagle under the desk is as small as those in similar positions in Rome; but the staircases which lead to it at the east and west ends have no return steps as at S. Maria in Cosmedin and S. Lorenzo, but go directly from the nave or from the choir, and so far recall the ancient Greek arrangement.

and is quite unlike anything commonly found in South Italy; and it is an interesting coincidence that Pope Adrian IV celebrated mass in this church soon after the ambone was erected, and must have seen in this rendering of the story of Jonah a mode of treatment not wholly unfamiliar to his English eyes. Beneath the desk are a pair of peacocks, also in mosaic, facing each other in the manner common on eastern embroideries, but instead of the usual tree of life between them they have some scroll-work which may indicate a serpent. These mosaics are interesting for the way

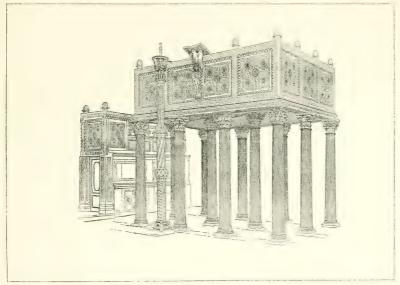


Fig. 5 -Gospel Ambone in Sylerno Cathedral.

The work has been much restored, and many of the border mosaics look almost modern, but the panels which remain untouched are of a most remarkable character. On the ramp walls, on one side, is portrayed, nearly life-size, the prophet Jonah disappearing between the jaws of a winged dragon, which takes the place of the traditional whale, and on the other side we see him emerging from the same beast, which has evidently lost some of its teeth in vain efforts at mastication. The treatment of these beasts seems to indicate a Lombard, if not indeed a Scandinavian, influence,

in which they are let into their marble background as early examples of the style of work known as pietra dura, which became at a later period so well known in Florence, and was introduced by Florentine artists into India. 18

The cathedral of Salerno retains, with but little alteration, its ambones and screens of the twelfth century, and few churches in Italy present so beautiful and so remarkable a display of valuable marbles and rich mosaics as is to be seen in the choir of this church. The existing building was

13 G. C. M. Birdwood, 'The Industrial Arts of India.'

erected by Robert Guiscard with materials obtained from the ruins of the neighbouring city of Paestum, and the variety of columns and capitals still visible in the arcades of the atrium attest to the number and extent of the buildings which must have been despoiled for their production. Unfortunately the interior of the church has been modernized and its principal features hidden under meaningless decorations in a similar way to S. Giovanni Laterano in Rome; but the wealth of its marble fittings, the richness of its mosaics, and the beauty of its sculptures, ancient and mediaeval, leave it, in spite of its bedizenment of Palladian plastering, one of the most striking interiors imaginable. These marble and mosaic decorations consist mainly of the chancel screens, the two great ambones for the gospel and the epistle, and the pavements of opus alexandrinum which were given some time before his death in 1181 by Archbishop Romualdus II, a member of one of the great Lombard families of the city. Besides these there is a third ambone placed within the choir, the use of which is not quite obvious, said to have been erected at the expense of John of Procida, also a native of the city, during the following century.

The two great ambones seem to retain their original positions, though the staircases of approach to them and the great screen, which in size and solidity recalls the iconostasis of a Greek church, appear to have been altered if not entirely reconstructed when the wooden singing and organ galleries were erected, in 1482, over the choir. 14 The materials of which they are composed are to a great extent ancient, not the spoil of Paestum, as is traditionally stated, but taken from the plunder which Robert Guiscard brought back, together with Hildebrand, from his raid on Rome. When the fashion set in, in imperial times, of using the finest marbles of the east for the decoration of Roman edifices Paestum was already a decaying city, and from nowhere but Rome itself could have been gathered such magnificent stones as decorate these ambones. When Desiderius, the Lombard abbot of Monte Cassino, was rebuilding his church, he bought blocks of marble and columns in Rome for the purpose; 15 and his Norman friend merely followed his example, except in the matter of payment, in obtaining from the same source all the materials he could obtain for the embellishment of his new buildings at Salerno. And not only did he carry off marble columns and carved capitals, but a great number of richly sculptured sarcophagi, Pagan and Christian, many of which serving as tombs for his friends and followers are still standing within the church or round its atrium; and these provided a series of models for the imitation or emulation of the later sculptors.

Although these two ambones are usually assigned to one date, and the inscription 'Romualdus II Salernitanus archiepiscopus praecipit fieri hoc opus' may still be read on the balustrade of the northern one, a glance at the illustrations will show a considerable divergence between them in their details. The gospel ambone (Fig. 5) is, with the exception of its parapets, entirely made up of fragments of ancient buildings and of columns prepared for use in imperial times. Of the twelve which support it, the outer ten are of granite of fine proportions, but with the lower fillet incompletely worked-in fact, in the condition in which columns were usually sent from the quarry. This deep fillet was thus left principally on account of the thinness of this member when finished and its consequent fragility rendering it liable to damage in transit; but the Lombard and Byzantine builders did not trouble when they used the columns to reduce the fillet to its proper proportions, and even in their later buildings, for which new columns were procured, imitated the defect. The capitals appear all to be ancient, but did not belong to the shafts on which they stand; and though of a debased character, some of them are very beautifully sculptured with birds and figures among the wind-blown acanthus leaves. bases are of the date of the ambone, with angle claws partially buried beneath the more recent flooring. The parapet walls are formed into a series of panels ornamented with discs of porphyry and interlacing ribbons of glass and marble mosaic. surrounded with a carved leaf decoration, and having the pilasters surmounted with ornamental finials. The marble desk is borne on the outspread wings of an eagle whose talons are seizing the hair of an old man engaged in throttling a serpent, the head of which is on his breast, and body turning round his legs. This figure, which is rudely carved in the manner of the later sarcophagi, is habited in Roman dress, and may be intended to represent Aesculapius as an allusion to the celebrated school of Salerno.

The epistle ambone (Fig. 6) on the opposite side of the nave, although assigned to the same date by the inscription it bears, is of a much higher artistic excellence. In form it recalls the ciboria so common in the churches of Apulia, being an arched canopy standing on four columns above which rise the parapets of the pulpit. If the somewhat similar ambones of Ravello and La Cava which we have yet to describe are not earlier in date than this, it must be looked upon as a new departure in ambone designing; but it is curious to see that the same design was being worked, in a somewhat accidental manner, a little to the north of Rome. At S. Maria, Toscanella, a church which shows a curious admixture of Lombard and Norman detail, an ambone was erected towards the end of the twelfth century formed of fragments of older chancel screens raised on the arches of a destroyed

¹⁴ R. Quaranta, 'Salerno.'
• ¹⁵ F. Gregorovius, 'Hist of the City of Rome in the Middle Ages,' vol. iv.

ciborium and producing in all its arrangements an exact counterpart of these three. 16 The four graceful columns on which this Salerno ambone stands are of the rare black porphyry known as perfido nero bianco, matchless and priceless, and quarried no one knows where. The capitals are beautifully sculptured, in the debased Roman style, with little nude figures among the foliage, and over them rise the arches with sculpture of an entrely different charac-ter. The two semi-nude figures at the southern angles, and the evangelistic symbols and carving in relief on a mosaic background, seem to belong to a date at least a century later than that inscribed on the para-pets above them. It has been suggested that the work was reconstructed with additions at a date subsequent to its first erection. Its greater height than the more important ambone which it faces, and the iron tie-rods, which could only have been placed where they are during the building, make this theory appear to be probable, and admit of assigning this beautiful part of the structure to some sculptor of the thirteenth century, perhaps the same Niccolo da Fogia whose work we shall presently see at Ravello.

The third ambone of the Duomo of Salerno, said to have been erected at the expense of John of Procida, who belonged to an ancient Lombard family, I' is wanting in the rich marbles of the others and depends on mosaic work for its decoration. It consists of a square pulpit with panelled sides standing on four columns spirally inlaid. It

16 G. Clausse.

17 F. Gregorovius.

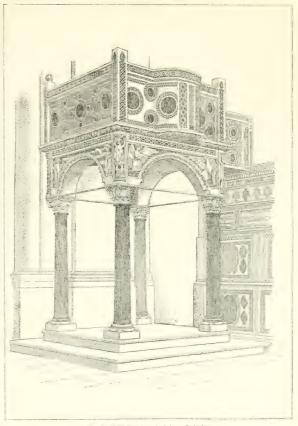


Fig. 6.- Finitl - Ambone in Salerno Cathedra.

may have been intended to serve for the enthronization of the archbishop; but perhaps its donor, who had already rescued Sicily from the French tyranny, hoped once again to see a native prince in Salerno, and provided this ambone for his use.

The candlestick, standing some 25 ft. in height, which is attached to the gospel ambone is doubtless of the same date. Although most richly

decorated, it altogether lacks the grace of those spiral shafts which the Cosmati and Vassiliectus designed for the candlesticks in Rome and its neighbourhood, but recalls in many particulars the still more ornate example in the Duomo of Palermo. It has the same arrangement of nude dancing figures round the octagonal sconce, the strange animals at the angles of the base, and similar mosaic decoration in zigzags and spirals is found on the shaft. In fact in all this work at Salerno it would seem that although mosaicists and sculptors from Monte Cupino imbued with the traditions of Roman art were largely employed, they worked

side by side with artists from Sicily who were able to introduce the richer and more fantastic designs which they had learnt from Saracenic workmen.

A few miles from Salerno, in the church of the celebrated Benedictine convent of SS. Trinità of Cava (Fig. 7), an offshoot of that of Monte Cassino, are the remains of a fine gospel ambone of the twelfth century. An inscription on the wall of the staircase records the fact that the structure having collapsed owing to decay, the remains, which are scattered about the place, were collected, and the ambone set up again and restored by a Carthusian brother from Nocera in 1880. It is fortunate that the work of the modern amateur architect is easily distinguishable from the ancient portions; and assigning to him the arches over the columns, and the ramp wall of the staircase, except the mosaic panels on it, we feel confident that the greater part of the structure as we now see it retains its original appearance. The parapets and pulpit are but little advanced in style beyond the epistle ambone of Ravello Duomo, except in the mosaics; and the carving under the book desk is coarse and conventional. The four columns which carry the present arches seem to be of later date than the parapets; the two behind are spiral; and two in front, which are inlaid with mosaics in spiral flutes, stand on the backs of lions, rudely carved, of a conventional character, and dissimilar in size and height. The capitals are not ancient, but rough copies of debased Roman ones, decorated with wind-blown acanthus leaves like those in the Duomo of Salerno. The

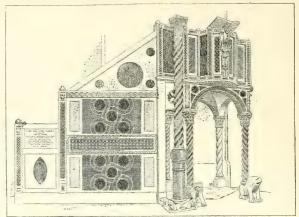


Fig. 7.-Gospel Ambone in the Convent of SS. Trinità, Cava.

whole work may be attributed to the monks of Monte Cassino, and it seems not improbable that in the last or some previous restoration portions of two ambones have been combined. The fine candlestick which accompanies this ambone seems also of two periods; the base and capital may both be accepted as twelfth-century work, but the spiral shaft, inlaid with mosaic seems a hundred years later.

mosaic, seems a hundred years later.

In the church of S. Giovanni del Toro at Ravello (Fig. 8), erected, according to tradition, in the reign of King Roger (1127-54), but now completely modernized, is a gospel ambone, the principal parts of which remain undisturbed, of a date but little later than the church itself, and perhaps contemporary with those of Salerno. The four supporting columns are of granite, and their capitals, which do not fit them, are also ancient. One of these is decorated with the same windblown acanthus leaves and figures of animals we have seen at Salerno, and may have been part of Guiscard's Roman spoil. The spandrels of the arches are filled in with mosaics representing birds, and are, with the other mosaics, free from any trace of the Saracenic influence so perceptible at Salerno; and this is, perhaps, the more remarkable since, at the time this ambone was being made, in the same city the Saracenic Palazzo Rufolo and the church of S. Maria di Gradillo, whose towers are almost identical with that of S. Giovanni degli Eremite at Palermo, 18 were in course of erection. All the lower part of

18 THE BURLINGTON MAGAZINE, vol. viii, p. 33.

the enclosing wall of the staircase is covered with coarse paintings, which perhaps conceal mosaics; and there is no detached candlestick, but one of the pilasters of the parapet has been heightened, perhaps at some subsequent period, and a sconce formed, supported by two sculptured figures.

The gospel ambone of the Duomo at Ravello (Fig. 9) is the last of our series, and is, perhaps, much better known than any of the others, not only for its remarkable richness and beauty, but for the dispute which has arisen as to the identity of the sculptor whose description is engraved upon it. The inscription which it bears, and which runs: *Exo Magister Nicolaus de Barthelomeo de Fogia

of the origin of certain peculiarities in the details of the composition. J. A. Symonds, in his 'Renaissance in Italy,' ¹⁶ gives a summary of the question, which, although from his description he does not appear to have seen the work himself, suffices for an explanation of the difficulties which its character has created. From our illustration it will be seen that in form it has reverted to the Tuscan type, that the arcaded portion has been omitted, but the mosaic work so characteristic of the locality is retained in place of sculptured panels of the north; but the free foliage of the carving, the crowning cornice of the parapets, and the utter absence of all traces of classic or

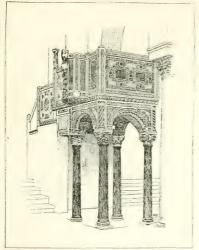


Fig. 8. Gospel Ambone in S. Giovanni del Toro, Ravello,

Marmorarius hoc opus feci,' leaves us in no doubt as to the name of its author, while another inscription fixes its date as 1272. It was erected at the cost of Sigelgaita, wife of Niccolo Rufolo, who lived in the neighbouring Saracenic palace; and much of the discussion as to the authorship of the design has arisen from the assumption that a beautifully-sculptured head which remains over the staircase to the ambone is a contemporary portrait of this lady. But the bust is not an integral part of the whole design, so that whether it be an idealized likeness of the donor or, as has been suggested, a portrait of Queen Joanna of Naples by a later sculptor does not affect the interesting question



Fig. 9. Gospel Aml me in the Luomo, and

Byzantine influence, and, above all, the remarkable similarity between the lions of Ravello and those of Pisa, make it more than probable that Niccolo di Bartolommeo da Fogia and Niccolo Pisano may have derived their inspiration from the same source.

Such, and so many, are the ambones which still remain round the Gulf of Salerno. Time has dealt more kindly with them than have their inheritors; but what earthquakes and the sea have spared may yet go down before the blasts of restoration which still blow over the land.

¹⁰ J. A. Sym als, 'Remussing in Daily' The 1 in the Appendix I.

MAJOLICA ROUNDELS OF THE MONTHS OF THE YEAR AT THE VICTORIA AND ALBERT MUSEUM

SP BY W. R. LETHABY SP



9HIS set of painted medallions has been attributed to Luca della Robbia, but recent writers of authority set aside such an ascription as impossible. In any case they are of great beauty, and I wish to put on record a small observation in regard to them

which, so far as I know, has not before been made. The panels are nearly two feet in diameter, and all who have looked at them carefully must have noticed that they are not flat, but have curved surfaces.¹ I have noticed further that the axis of curvature in some of the panels lies vertically with the figures, and in other cases across them. Considering this, it appeared that the most probable explanation was that the panels had been set in a segmental vault. In such a case those placed along the crown of the vault would necessarily have the figures in the direction of the length of the room, whilst those at the sides would read transversely. I saw that, if this theory were correct, the bending would alternate in the several sets of four, and, on going back to follow up this point, I found that January, February, March, and April have the bending across the height of the figures; May, June, July, and August are bent the other way, and September, October, November, and December are like the first set of four. It is therefore certain that we have a series of panels from a curved vault, and it is most probable, from

their relation, that they were distributed evenly over the entire vault.2 There would, of course, have been borders to the roundels, and there may have been other complementary panels associ-ated with them. There is no doubt, however, that these medallions occupied positions relatively to one another like the numerals in the diagram, although the spaces occupied by them would have been much less than as shown by the twelve circles of the figure.



1.1.4 nat find even this fact clearly stated. In Fortnum's Catalogue of Majolica in the Museum (i873) it is said that they appear to have been 'prepared to be built into a wall (or vaulted ceiling),' but this seems to have reference rather to the view that they belonged to the cabinet of Cosimo de' Medici than to the fact of their being curved.

2 See the diagram, in which the arrows show the directions of the figures. With a fair minimum amount of framing around the panels the entire surface covered by them would have been about 12 ft. by 16 ft., or allowing for the curvature of the vault the width of the room might have been about 9 ft. or 10 ft. The minute scale of the work shows that the chamber must have been quite small, and that the vault was near the observer. I have not been able to measure the curve accurately, but it is of small radius, so that the vault could not have been much more than ten feet wide. It is proved, then, that the roundels formed the principal part of the decoration of a small barrel vault.

That our panels formed the whole of the figure decoration of the ceiling also seems to be shown by the fact that, while none of these are lost or injured, there is no other existing work known which could have belonged to the same ceiling.

The style of the work seems to be early, and the subjects belong to the mediaeval cycle. The months were frequently figured on twelfth-century porches, and Nicolo Pisano, or d'Apulia as we should now call him, represented them on the fountain at Perugia.³

In his volume on Luca della Robbia, M. Reymond says that our medallions are interesting works of an artist working in the second half of the fifteenth century. If—reasoning from the mediaeval side—I might venture to express an opinion, I would say not later than 1440–50.

Now it is known that Luca decorated a small chamber in the Florentine Palace of Cosimo de' Medici. This palace was built by Michelozzo in 1430, and the chamber decorated by Luca was described in 1464 by Filarete as an 'istudietto' hornatissimo . . il pavimento, e così il cielo, d'invetriamenti fatti a figure. The artist, he says, was Luca della Robbia, who was also a skilful sculptor. This work must have been executed at a time between the dates just given, let us say about 1450. Vasari also speaks of these decorations, and gives the additional fact that they were applied to a curved vault, 'Gli fece fare tutta la volta in mezzo tondo,' and says that they were amongst the first work done by Luca in the new material 'di terra colorita.'

All the facts as to our medallions fit, as I have shown, these conditions of a small cabinet with a rounded vault.

M. Reymond, however, has said that in order to prove them to be by Luca it would be necessary to show points of resemblance with some known work of the master, and that it is impossible to do so. He then points to the slender figures, and to the lack of decorative details, such as fruit, flowers,

³ See Venturi, 'Storia dell' Arti Italiana,' 1906, vol. iv, p. 22. The subjects are found as early as the fourth century. 'A small study.







Majolica Roundels of the Months

ribbons, etc., and concludes that although the work is of real value, it is not worthy of Luca. In Miss Cruttwell's excellent and exhaustive account of this artist, our medallions are dismissed as not being even of the Florentine School, but as more probably Pisan. M. Reymond's argument as to the absence of decorative details is not entirely according to fact, as will be shown; but so far as it is, I cannot see that it applies. Decorative details of the kind mentioned might have been found on the rib-work which must have accompanied the panels, and some medallions which he himselfillustrates from other vaulted ceilings decorated by Luca have even less of ornamental accessories than ours. Moreover, in speaking of the vault of the chapel of the Crucifix at San Miniato, constructed in 1448, M. Reymond points out that in this work Luca only used mouldings. before this time his attention had been turned to the employment of fruits and flowers, he would have used them in this vault, his first work on a large scale.' If this be true, it follows that the vault of Cosimo's study, if executed before 1448, could not have had such ornaments on even the ribs. The circumference of each of the South Kensington roundels has a continuous leafmoulding which is similar to one of the most characteristic of the decorative elements used by Luca. It is found on his works in many varieties, some of which are almost identical with that on our panels. It was his favourite ornament for edging his panels; it appears on the Cantoria, 1431-40, on the tabernacle of Peretola, 1442, and on the monument of Federighi, 1455, where it is exactly like the ornament of our roundels. (See plate, page 405.) The modelling of this ornament, the quality of the glazed surfaces, and the colour of the blue pigment all resemble what we find on

Vasari specially tells us that Luca worked in painted majolica on flat surfaces—nay, that he invented the very nethod of which our panels are the most beautiful examples. This at least proves that some such works by Luca were known to have existed.

The lettering used on the panels at South Kensington gives us yet another means of comparison. It is in a style in general use in Florence about the middle of the fifteenth century, being an interesting transitional form between the 'Lombard' and Roman letters. The resemblance of the inscriptions on the roundels of the months to those on the works (the other works I shall venture to say) of Luca is of the closest possible

degree. I only know of one departure from this model (see the Plate)—the large armorial panel at South Kensington, where the inscription is in a curious fifteenth-century French style. Further as to this, it appears that the form of the shield and the drawing of the charges are characteristically French, and it becomes clear that the arms, being a grant from King René, were accurately copied from an original furnished by a French herald, motto and all. A curiously unreadable motto it is in consequence.

As to the argument from style, and as to what Luca might, or might not, have done at some time in his career, it is rash to dogmatize. If it were not well authenticated how could we believe that the somewhat grim heraldic composition of the great 'Stemma' just spoken of was his work? It seems to me, however, that our panels might very well have been executed in the earlier phase of Luca's art. The figures in their proportions and costume are a good deal like the slender figures found on the 'Grammar' panel of the Campanile, a work wrought by our master about 1437, and similar slender figures appear on the reliefs of the Cantoria, to the left, in the panel of which there is a preliminary sketch at South Kensington. The Cantoria was begun some years before the Grammar relief. Our roundels have distinct affinities with the subject-matter and spirit of several of the Campanile reliefs, and I think it is probable that they were the work of Luca while those were fresh in his mind. For another point compare the trees of the roundels with those of the Orpheus panel of the Campanile.

If the medallions of the months are not by Luca, what is suggested as to their relation with his work, and in what shop can they have originated? They appear to be considerably earlier than other vault decorations by Luca; is it to be understood that he borrowed the idea of such an application from some other artist? Notwithstanding what has been said, I can appreciate the difficulty as to style, but I would suggest that the best solution is to be found in supposing that Cosimo's little chamber was cased with its glazed decorations soon after the erection of the palace in 1430.6 Our medallions are but rapid sketches, as befits the process, but they are the sketches of a master, and that master, I believe, was Luca.

⁶ See illustration of both these in Miss Cruttwell's volume. Since writing this I see that she makes the suggestion that Luca derived the idea for his blue grounds from the Campanile reliefs, where the marble figures are set against blue tiles.

⁶ The earliest known existing work of Luca's in terra-cotta is dated 1442; this is only a coloured background to sculpture.

SOME MEDALS BY PASTORINO DA SIENA

S BY G. F. HILL S



HERE an artist of finer qualities would have suffered under the strain of over-production, Pastorino, with his extraordinary talent for direct and obvious yet withal delicate portraiture, was

easily able to satisfy the steady demand for his medals. Their superficial grace won them an extraordinary popularity, and he wasted little or no time in devising the allegorical reverses, for which he seems to have had no aptitude. Thus we have something like two hundred medallic portraits attributed to him, an unusually large proportion being of absolutely indubitable authenticity. And it has become a commonplace, when mentioning him, to say that the list of his medals

is by no means complete.

I propose to describe a few pieces in the British Museum which give fresh point to this commonplace. Mr. Warwick Wroth, who recently rearranged the collection of Italian medals, succeeded in bringing together a very representative series of works by Pastorino; and to this I have been able to make one or two additions. It is indeed probable that this artist is better represented in the British Museum than in any other collection, especially when regard is had to the number and excellence of the 'leads.' Considering the scattered nature of the literature of this subject, it would be rash to say that all the information given below is new; but it is at any rate not to be found in the ordinary standard books on the subject.1 The specimens described are all of lead, and, as usual with this artist, have no reverses.

No attempt, so far as I am aware, has been made to discuss the chronological arrangement of Pastorino's medals, with a view to discovering the course of his development. Some sort of classifi-cation is, however, possible. The medals, with a few exceptions, fall, roughly speaking, into two classes. The larger consists of medals with a pearled border placed on a raised beading which encloses the field. They are somewhat more ambitious than the rest, are on the average of considerably greater diameter, and are more frequently signed and dated. They go down as late as 1578 or 1579, and in no case, so far as I know, bear dates earlier than 1552.2 One of them, however, with the portrait of Tullia Tolomei, sitself undated, is proved to be not later than 1551 by a passage in a letter written in that year by one

P. Trappolino to Messer Alessandro Corvini-a passage so pleasing that I make no excuse for quoting it, especially as it seems not to have been mentioned in this connexion before 4:-

Essendo andato a vedere le cose del Pastorino, mi sono tanto innamorato di un ritratto di piombo d' una Tullia Tolomei, che è troppo gran cosa, in fè di gentiluomo. Or pensate come starò quando veda le vive, se quelle che sono senza spirito mi fan questo. Vi dico ben che non ho visto il più bel profilo, nè altro ritratto di donna di Siena, nè quel della Valle, nè di una Perugina. era innamorata del la quale invero è bellissima, ec., ma questa però avanza tutti gli altri. Oh vedete, se iò son dolce di

The medals of the other class have no border other than a plain line, but common characteristics are found in their generally small diameter, and in a line (sometimes two lines) incised with compasses, guiding or enclosing the lettering of the circular inscription. These lines have all the appearance of having been incised before the bust was modelled; indeed it would be difficult if the bust were already modelled to use the compasses without spoiling it, and it is quite possible that the bust was modelled separately from the field of the medal and then applied to it. The existence of several medals of the same period (some perhaps by Pastorino himself) with the incised lines, but without any lettering, suggests that the lettering was sometimes added in the mould. Sometimes, but not always; for on the Diva Lucretia medal in the British Museum it is clear from the 'doublestriking' of the letters DIV that the lettering was on the model when it slipped slightly on being impressed in the moulding material.

These medals with the incised lines, and others of the same style, are very seldom signed, and still more seldom dated. The portrait of Girolamo Spannocchi⁵ is signed and dated 1540. That of Renea d' Este, which is, however, somewhat exceptional in style and size, and can hardly be grouped with the rest, is signed and dated as late as 1555. Theothers have no dates. A portrait of Girolamo Orsini is dated by circumstances between 1543 and 1545; one of Mario Ruffini (see below)

cannot be later than 1548.

A small group of medals has neither the pearled border nor the incised lines. To this group belong the portraits of Alessandro Bonzagni (1553), Gasparo Scaruffa (1554), and Baldassare Vigarani (1554). Again, the medals of Bona Sforza (1556) and of Lucrezia de' Medici d' Este (1558) have both border and incised lines.6

All these facts, chronological and other, combine to show that the medals of the less pretend-

* Her., Pl. 33, 19

Sienese family. 6 Of course the use of the pearled border on a beading is not confined to Pastorino; P. P. Galeotti, for instance, combines it with the incised line on some of his medals.

¹ Arman 1, Les Médailleurs Haliens, 1883 87; Heiss, Les Médail-

Luxud La Leassance, France II. 1895 87; Heiss, Les Modal-leurud La Leassance, France II. 1892. ² Medals of Lucrezia and Eleonora d' Este, Ottavio Farnese, and M. Fulvia Sergardi de Spannocchi are of this date. The date 1544, given by Heiss for the medal of Baldassare Vigarani, is a misprint for 1554.

⁴ The whole letter is given by R. H. H. Cust, Giov. Ant. Bazzi, 339, from Bottari, Lett. Pitt. v. 177, No. 42.

⁵ This person, like 'Fulvia Sergardi de Spanochi,' has not been identified; both of course belonged to the celebrated





Some Medals by Pastorino da Siena

ing class are the earlier. The pearled border, as we have seen, occurs as early as 1551 on the medal of Tullia Tolomei, and it was probably about this time that Pastorino began to use it. Still, he made medals without it as late as 1554 (witness the Scaruffa and Vigarani portraits); but after this period the pearled border seems to have had no rival. The medals made in this latter period of the artist's career are wonderfully clever pieces of portraiture, but they lack, in many cases, the subtlety and refinement of his earlier work.

The medal of 'Marius Rufinus' 7 was placed by Mr. Wroth among the medals of Pastorino in the course of the arrangement above mentioned, and comparison with such pieces as the medal of Ippolito d' Este 8 entirely justifies his attribution. Mario Rufini (or Ruffini) was a relative of Paul III, and successively governor of Castel Sant' Angelo, Bishop of Sarno (1544), and Bishop of Melfi

(1547). He died in 1548.

In the letter of 1551 quoted above, Trappolino mentions a profile portrait of a lady named della Valle or La Valle. No medal of any such person has hitherto been assigned to Pastorino; but recently, in moving a number of unattributed medals, I was struck by the style of a small piece which on examination proved to bear the portraits of one Claudius de Valle and his wife:—

Obv. CLAVDIVS DE VALLE (triangular stops at beginning and end of inscr.). Bearded bust r.; incised on the truncation, ÆTA 35 (or 55).

Rev. MARGARITA SIMAI DE VALLE. Bust l., hair in net. Incised on the truncation, ÆTA 22.

The medal, which is of bronze (34 mm. in diameter) is unfortunately not a good specimen, but it is undoubtedly cast from an original made by Pastorino in his earlier period. It has a plain border, and traces of the incised line, and came from the collection of George III. The reverse alone has been described by Armand.9 It is highly probable that this is the portrait referred to by Trappolino.

Another of the Tolomei family portrayed by Pastorino was Lelio,10 a medal of whom (unfortunately much damaged by time) I chanced to find at the same time as the della Valle medal :-

LELIVS THOLOMEVS (triangular stops at begining and end of inscr.). Bearded bust r., draped. Style of Pastorino's earlier period, with plain border and incised line. Lead, 35 mm. From the collection of George III.

Another medal which on grounds of style must be added to the list of Pastorino's works is that which represents Marcantonio Borghesi, the father of Paul V.11 It belongs to the earlier period; the British Museum specimen is of lead, though not a fine cast. The medal of Jean d'Avanson,12 ambassador at

the court of Paul IV, is not new,18 but it has not been included in the list of Pastorino's works. The British Museum specimen is, however, marked on the truncation of the bust with the usual incised signature 'P'. Even apart from this it is

quite obviously from Pastorino's hand.

In the medal of 'Cassan Ciaussi' 14 we are able to add one to the few existing Italian portraits of Orientals; although it is but a poor successor to the medals of Mohammed II by Constantius, Gentile Bellini, and Bertoldo. On the truncation is incised '1556 · P · .' 'Ciaussi' apparently represents the Turkish chawush, meaning a herald, pursuivant, court messenger, or generally an inferior officer connected with the court. Hasan was therefore not a person of any great distinction-too few of Pastorino's sitters were that !- but men in his position were employed on errands of importance. Now at the very time at which this medal was made, Cardinal Carlo Caraffa (another subject of Pastorino's art) effected an alliance with the Sultan on behalf of Paul IV.15 I would conjecture, therefore, that Hasan came to Italy in connexion with the negotiations for this agreement. Caraffa's own portrait is dated 1557. Hasan is such a common name that it would be waste of time to attempt to identify this officer further. The only Hasan of any distinction about this time seems to have been the Pacha who took part in the siege of Malta in 1565,16 and there is no reason for connecting the two persons. The portrait lacks delicacy and charm; but probably it was difficult to attain these qualities with this subject.

The medal of Bernardino Boiardi 17 is a companion to the already known medal of Laura Sessi de' Boiardi. Nothing is known of either person, but it has been reasonably conjectured that Laura was related to the poet Matteo Maria, count of Scandiano.18 Her relationship, however, was by marriage (through Bernardino?), for Sessi seems to have been her maiden name. We may assume that both medals were made at Ferrara, where Pastorino was employed at the Mint from 1554 to 1559, and also in later years. The two medals are unsigned, but of undoubted authenticity.

 11 Armand, iii, p.249. The authorship of this medal was pointed out to me by Mr. Max Rosenheim. 12 Pl. No. r; lead; diam. 57.5 mm; from the collection of George III.

¹¹ Pl. No. 2; lead; diam. 55 mm.; from the Sloane Collection. Another specimen was recently in the market. ¹⁵ Ranke, 'Werke,' xxxvii, p. 191; 'History of the Popes,' i,

16 Hammer-Hellert, 'Hist. de l'Emp. Ottoman' vi, p. 202 f. 17 Pl. No. 5; lead; diam. 38:5 mm.; from the collection of

George III.

18 On the descendants of the poet see Tiraboschi, 'Bibl. Moden,' i, p. 298.

⁷ Pl. No. 3; diam. 41°55 mm.
8 Fabriczy, 'Italian Medals' (Eng. Trans.), Pl. xxx, 8.

⁸ Fabriczy, 'Italian Medals' (Eng. Trans.), Pl. xxx, o. ⁷ iii. p. 275 R. ¹⁰ Lelio Tolomei, 'uomo per le virtù ed esquisite qualità sue rarissimo, took an active part against the erection of the citadel at Siena, and died in 1551. See Sozzini, 'Diario,' in Arch. Stor. Ital. ii, p. 42, f. 51, and 'Cacciata degli Spagnoli,' ibid. p. 482.

Some Medals by Pastorino da Siena

Girolamo, count of Corbaria (for so the inscription on his medal 19 is presumably to be explained), was perhaps a member of the Galeffi family, who belonged to Pescia, and were counts of Corvaia and Vallecchia.20 But this is merely a conjecture; after considerable inquiry I have failed to find any details about this family in the sixteenth century. This piece, like the preceding, is unsigned, but will, I am confident, be accepted as Pastorino's by all who know his work.

The medal of Francesco I, second Grand Duke of Tuscany,21 is dated and signed 'P' 1579.' In treatment it corresponds to the medal of Bianca Cappello, who is also represented in three-quarterface.22 The date of this latter piece has been given in previous publications as 1578. On the British Museum specimen it is, as on Francesco's medal, 1579.28 These medals appear to be the latest from

19 Pl. No. 4; lead; diam. 39.5 mm.; from the collection of

George III.

See Muratori, Rer. Ital. Script. xxiv, p. 641: Crollalanza,
Dis. Storio-Blasonico under Galefi. The della Corbara of Orvieto
apparently also had the title of counts.

Pl. No. 6, lead; diam. 335 mm. From the collection of

George III.

23 Heiss, Pl. xiii, 1.

28 1572, as I at first read it, is impossible for chronological reasons. -1572.88 I at trist read it, is impossible for chronological reasons. Francesco succeeded in 1574, and the title of Grand Duke was not officially confirmed until 1576. Supino (II Medaglier del R. Mus. Nat. di Firirats, No. 342) reads the date 1572 on another medal with the same inscription. Of course, as these dates are incised, some of them may have been added at a later date in

Pastorino's hand; they are, indeed, far from being his best.

Among the Italian medals in the Berlin Museum I recently found two which have not been hitherto noted as being from the hand of Pastorino. The first is the medal of Antonio Cortesi of San Gimignano,²⁴ of which specimens also exist in the British Museum and in the Florence Cabinet. The Berlin specimen is signed P on the obverse, in the usual place. All three specimens have the same reverse: NE VLTRA VIRES QVIRES, and date 1552, with the fall of Phaëthon. This is one of the rare instances of a medal with a reverse type by our artist. Unfortunately the specimens in Berlin and London, and probably also that in Florence, are poor bronze casts. They belong to the second

The second new Pastorino at Berlin is also a of FRANCISCO PAROLARO 'A' LXVI. It is signed

· P · 1553.

In conclusion, I illustrate Pastorino's medals of Eleonora Calcagnini and Angelo Niccolini,28 since, although already recorded, they have not been illustrated by Heiss. Both are of lead, but the medal of Eleonora Calcagnini is also gilt.

²⁴ Armand, iii, 248 H; Heiss, Florence II, p. 232; Supino, 204, No. 664. The British Museum specimen measures p. 204, No. 664.

38.5 mm. Diam. 50 mm. Second style.

26 Pl. Nos. 7 and 8.

AN OLD CARVED SPANISH CHEST BY DR. G. C. WILLIAMSON



VERY remarkable carved walnut chest has recently come into the possession of a collector in London, who purchased it during the early part of the year in Granada. It has been for a long period preserved in the private apartments of the

priest of the Capilla Real of that city, and it does not appear to have ever been removed from the precincts of the cathedral since it was first made, until it was purchased by its present owner.

Those persons who have been fortunate enough to visit the Capilla Real will remember the singular painted carvings on the Retablo at either side of the high altar. They have been almost universally accepted as the work of Felipe Vigarni, and are of extraordinary interest. One of them represents the surrender of the Alhambra, and Queen Isabella is depicted riding upon a white palfrey between her husband Ferdinand and the great Cardinal Mendoza, while the other panel records the conversion of the Moors, the reluctant flock in the very act of undergoing the ceremony of baptism. Inasmuch as Ferdinand and Isabella are buried in the chapel almost opposite to these carvings, they have a very special interest.

The carved chest is believed to have been the work of the same artist. The local tradition is to the effect that it was one of his earliest pieces of wood-carving, and that it attracted the attention of Ferdinand and Isabella, who ordered him to introduce the same two subjects into his work on the Retablo which they had commissioned. Inasmuch as the carving of this Retablo represents scenes from the life of our Lord, it would have been quite complete without the addition of these two subjects, which indeed have somewhat the appearance of having been placed there as an afterthought. It is exceedingly interesting, however, to compare the treatment of the same subjects by the same artist on the chest and on the Retablo, and to notice how very clearly the local tradition is borne out by the divergencies which can be traced in the two works.

The lid of the chest represents Boabdil, the last king of the Moors, handing over the keys of his palace on the Alhambra to Ferdinand and Isabella. Boabdil, almost in the centre of the panel, is descending towards the king and queen, with his



CARVED WALNUT CHIST



THE STREET STREET, SIN DRIVER A RIM TO STAND



An Old Carbed Spanish Chest

right arm outstretched, and the keys grasped in his left hand. He wears the turban and loose flowing robes of the Moor, and a satchel with a bellshaped ornament on it hangs by his side. His expression is mournful, and his whole attitude in conformity with his pathetic situation. Behind him his steed is led by a Moor on either side, the one nearest the spectator carrying his master's shield, with the same ornament represented on each of its two halves. Above can be seen the walls and turrets of the Moorish palace, and on the highest turret is the bell, which is still rung on the 2nd of January (the anniversary of the fall of the city) by the maidens of Granada, in the hope of the fulfilment of the ancient prophecy, that she who rings the loudest will get the best husband. To the extreme right a stream of handcuffed Moors issues from the Gate of Justice. In the left half of the panel are Ferdinand and Isabella on richly caparisoned horses, side by side. Queen Isabella is wearing a crown, the cross of Santiago around her neck, and a richly decorated collar. Ferdinand wears an ornamented cap and a cloak. On the right of the queen is Cardinal Mendoza, whose pinched aquiline face contrasts with the chubbiness of the king and queen. He wears a cardinal's hat and gloves, and is holding out his hand to take the keys from Boabdil. To the left of Ferdinand is Gonsalvo de Cordova, the 'Gran Capitan,' also mounted, clad in armour, and wearing his helmet, and behind them is a throng of ladies, knights, and halberdiers.

The scene is treated with a great deal of verve, and is full of action, but when we compare it with the carving on the Retablo we find that much of the force has been lost because the panel is divided into two divisions, which are set at an angle to each other, and at the point of junction is an ornamental entablature which cuts the scene in half. Although the space at the disposal of the artist in the Retablo was about half as much again as he had for the top of the chest, the necessity for this corner entablature led him to alter somewhat the position of the figures. Boabdil in the Retablo is right up to the dividing panel, which cuts off the head of the horse on which the 'Gran Capitan' is mounted, and spoils the effect of the scene. The fortifications of the city are more slightly represented in the Retablo than on the chest, and the bell is inaccurately drawn, while the erection upon which the castle is built is not so rugged and rocky. The figures issuing from the Gate of Justice are more freely treated on the altarpiece, but have far more expression and are more accurately rendered on the chest than they are on the Retablo, while the divergency in the appearance of Boabdil is remarkable. The artist, in order to counteract as far as possible the effect of that tiresome corner panel, has turned his figure of Boabdil into almost perfect profile, whereas in the chest, where no such panel

occurred, the face is represented nearly full, and he was able to do greater justice to the pathetic expression of the countenance, to the outstretched arm, and to the richly carved keys which are being presented, than the exigencies of the position enabled him to do on the Retablo. The arguments are, however, strengthened when reference is made to the front of the chest. This represents the conversion of the Moors to Christianity, and is divided into two halves by the central bar of the chest, which supports the lock-plate. Vigarni had therefore in this scene a divided entablature to account for in each case. In the right half, on the chest, two monks are busily engaged in baptizing a crowd of Moorish women, all closely veiled, while in the left half two others are similarly occupied with the Moors, and a third holds the Pax aloft. The cardinal's double cross on its pedestal appears in each panel. In the similar scene in the Retablo the artist has come to the conclusion that although it was strictly accurate to represent the Moorish women closely veiled, yet the effect was somewhat monotonous, and accordingly in his later carving he has removed the veil from several of the faces, a change which adds to the brightness of the scene, and gives him an opportunity for displaying his skill in carving the human face. In this panel he has also shifted the cardinal's cross somewhat to the right, and thus avoided the awkward effect which can be noticed in the chest, in which it would seem as though the cross was rising out of a man's body. The limits of space in the Retablo, although they admitted of greater height, did not give so large a proportion of width, and the result is that in the panel on the chest there are far more women represented, and they are more easily arranged, whereas on the Retablo they are brought more closely together, and stand more in column effect, in order that as many as possible might be depicted in a narrow panel.

In the left panel the same shifting of the cardinal's cross takes place. In the first effort, that of the chest, the cross appears to be an actual growth from the top of a monk's head; but it is shifted somewhat in the altarpiece, and takes a better position. The greater height has allowed the figures to be better distributed, and the line of the heads of four of them rises much higher than that of the rest, while the artist by gaining greater space has been enabled to make the faces larger and bolder. The carving in the front of the chest is marked by the same excess of detail referred to

when describing the lid.

Below the iron lock is carved the coat of arms of Spain, bearing in its four quarters those of the constituent kingdoms of Leon, Castile, Aragon, and Navarre. The panels are set in a carved framework of egg-and-tongue pattern, and a similar carving, done on a broader, bigger scale, appears round the panels of the

An Old Carved Spanish Chest

Retablo. The sides and back of the chest are not carved, and four winged cherub-heads conceal

the feet.

The original work of an eminent Spanish carver is of such great rarity in England that it has seemed desirable to draw special attention to this chest, especially as it gives us what is practically a sort of finished drawing for a great work which is of European importance. No one who visits the Capilla Real can fail to be deeply impressed with the carvings of the Retablo, and with the magnificent sepulchres of the great king and queen opposite to the high altar, while there are few scenes more impressive in all Spain than the sight of the rude, mis-shapen, plain, iron-girt coffins which stand in the little vault underneath the sepulchres, and which have remained undisturbed since the first few years of the six-

teenth century. As has been well said, Isabella was one of the most faultless characters in history, one of the purest sovereigns who ever graced or dignified a throne, and, in the words of Lord Bacon, 'in all her relations of queen or woman, an honour to her sex, and the corner-stone of the greatness of Spain.' In this chest, therefore, which she and Ferdinand, 'the wisest king that ever ruled in Spain,' had seen, and from which, it would appear, they gave the instructions for the famous carving, we have an object of supreme interest, and the owner, a collector of considerable experience and profound knowledge, is to be congratulated upon possessing a treasure which, previous to his visit to Granada, appears to have never been removed from its original resting-place in the priest's private apartments just behind the famous altarpiece.

ART BOOKS OF THE MONTH SA

MEDIAEVAL COSTUME

A Manual of Costume as illustrated by Monumental Brasses. By Herbert Druitt. The De la More Press, 1906. 10s. 6d. net. pp. xxii, 384.

In an introduction of fifty-nine pages Mr. Druitt gives an account of brasses in general, and in the chapters which follow he treats of costume as found in brasses, dividing the subject into six sections-ecclesiastical, academical, military, male civilian, legal, and female. He makes reference easy by four long indices which extend over eighty pages. There are 110 illustrations. The introduction is interesting and informing; the lists of brasses given under different headings distinctly useful; the indices are good and, so far as we have been able to test them, accurate; the illustrations are, on the whole, very fair. Mr. Druitt had confined himself to publishing his introduction, perhaps somewhat shortened, his lists, the indices, and the illustrations, and had read his proofs with sufficient care to avoid the long list of corrigenda he is obliged to give, he would have produced a book which would have been worthy of more unqualified praise than could honestly be bestowed on the present pro-duction. For he has allowed himself to stray into unfamiliar paths in which he has followed guides hardly more familiar with them. He will do well if, when the time comes for another edition, he deletes those parts which relate to the history and use of the various objects of ecclesiastical and academical dress; unless he is prepared to make an independent study of these troublesome subjects-in which case he must needs pay considerable attention to the dress worn by Roman catholic ecclesiastics at the pre-

Dealing with academical dress, Mr. Druitt, for want of authentic information, indulges in a good deal of guesswork with much show of learning. What is said of the pileus, or early form of the biretta, affords a good example of this. We are told that there are two varieties of this head-dress, one with, the other without, a point on the top, and that the former appears to have been a prerogative of the doctorate; indeed, assuming this unproved suggestion to be a fact, it is boldly stated that 'sometimes we find it worn as an indication of degree with the costume of a church dignitary. To say nothing of the unadvisability of taking artists of any kind as trustworthy authorities on points of detail, doubts as to the validity of his theory should have been raised in Mr. Druitt's mind by the consideration of a brass to which he refers, that of Dr. James Schelewaerts in the present cathedral of Bruges, reproduced by Creeny. Schelewaerts was a professor at Louvain, and is represented on the brass as lecturing to seven pupils, two of whom have the pointed pileus or biretta. The professor himself wears the cappa clausa, and like the bishop in the French pontifical (Egerton MS., 1067) referred to on p. 109, that form of it which Mr. Druitt, following Mr. Clark, the regius professor of civil law at Cambridge, calls the tabardum talare, as if it were something distinct from the cappa clausa. As a matter of fact both forms of the cappa clausa, that with openings at the sides, and that with an opening in front, are common enough at the present day.

Under the heading of ecclesiastical dress Mr. Druitt deals with the mass vestments; some of the episcopal ornaments; and choir-dress, ridiculously styled 'processional vestments,' which he says 'cannot be said to possess a sacramental significance, but form the dress of ecclesiastics of rank, worn to show a temporal, rather than a

spiritual, position.' It would perhaps be too much to ask for an explanation of this! But one may reasonably ask why Mr. Druitt speaks of the mass vestments in the past tense; what is his authority for saying that the deacon's dalmatic should be fringed on the left side, and left sleeve only; that monks wore the choir cope (an article of dress which, in accordance with the practice of those who use it, it would be less confusing to call a cabpa); that cannons regular wore the rochet grided?

Mr. Druitt says that the chasuble in its earlier form was circular: this is not the case, as Mr. Edmund Bishop has shown in his paper on the cope published in The Dublin Review for January, 1897. Speaking of the pallium, he says: 'The pall was at first fastened by gold pins to the chasuble to keep it in place. These may possibly be represented by the purple crosses ... shown on the pall, which vary in number. Later a plummet of lead, sewn inside at the end, was found to have this effect without injuring the orphrey of the chasuble.' As a matter of fact, the pallium is still fastened by golden pins, and the crosses seen in representations of it have nothing to do with them. This might easily have been ascertained by taking the common-sense precaution of inquiring of those who have some practical knowledge of these things. In the same way it might have been discovered that the archiepiscopal cross not only does not 'necessarily supply the place of the episcopal crosier,' but never does so.

Ecclesiastical matters have an unfortunate fascination for Mr. Druitt, and one cannot but wonder as to what may be the sources of his strange ideas. Explaining the division of orders into major and minor, he says that the major orders are 'an elaboration of the three ordersbishop, priest, and deacon,' and that they include sub-deacon, deacon, priest, bishop, archbishop; there is certainly no order of 'archbishop,' and it is equally certain that the cardinalate is not an order, as seems to be suggested in a footnote on page 64. Then again, in connexion with the dress of lawyers he says that 'ecclesiastics often exercised judicial functions . . . but that they did so by virtue of their orders is by no means proved '-nor, we may add, capable of proof. It is not easy to see what connexion there could be between order and judicial functions: and it is quite certain that when ecclesiastics were appointed judges in the civil courts they were chosen for their learning, not because they were clerks-even in ecclesiastical courts the judges, though probably always clerics, were not required to be in even minor orders.

In conclusion, to refer to some points of less importance, it is hardly correct to include among the *insignia* of a doctor (p. 122) the acts of handing him a book, placing him in a chair, and giving him the kiss of peace; instead of saying that a

certain bishop died on the 'nones of August' (p. 16) it would be simpler and perhaps more intelligible to say August 5; when speaking of German prelates it would be better to use of rather than de, as is done frequently, e.g. Otto de Brunswick; and finally the English term 'precious mitre' is quite as technical as mitra preciosa, and is, for more than one reason, to be preferred.

E. B.

NETHERLANDISH ART

NIEDERLÄNDISCHES KUNSTLER-LEXIRON AUF GRUNDARCHIVALISCHER FORSCHUNGEN BEAR-BEITET. Von Dr. Alfred von Wurzbach. Siebente Lieferung (Gent-Helst). 'Leipzig. 1906. In our notice of the seventh part of this valuable dictionary we shall confine our remarks to a few painters whose biography we are able to rectify or as to whose works we possess information not hitherto published. Egbert Gheeraerts was admitted as free master into the guild of St. Luke at Bruges on January 20, 1516, at which date he had no children. He died at the beginning of December, 1521, leaving issue by his wife Antonia Van den Weerde an only child Mark, who had for his guardians Noel Van den Weerde and the painter Albert Cornelis. Mark, who inherited the modest sum of £10 11s. 1d.g. and 12 mites, was therefore born not about 1530, but between 1516 and 1521. It is not known by whom or where he learnt his art; he was settled at Bruges in April, 1557, and was admitted to the freedom of the guild, as the son of a free master, on July 31, 1558. In 1559 he drew a series of fifteen studies of bears. which, with a title-page, were engraved by Mark De Bie. In 1562 he completed the very remarkable bird's-eye view of Bruges, for which he was paid 26 l.g.; the copper-plates are still preserved in the archives of the town. On July 16, 1561, he undertook the completion of a large altarpiece. which Margaret of Austria had commissioned Bernard van Orley to paint for the church of Bourg-en-Bresse, and was left unfinished when he died. Van Orley's children received 2861.g. for their father's work, and Mark Gheeraerts 228 l.g. for completing it. (This altarpiece suffered greatly at the hands of the Calvinists in 1580, but was restored and the centre panel repainted by Francis Pourbus the younger, who was paid £37 6s. 8d.g. for his work.) On January 6. 1564, Mark received Melchior d'Assonneville as apprentice. In 1566 he completed a series of 108 illustrations of the Fables of Esop, which were printed, with a dedication to Hubert Goltz, by Peter De Clerck on August 26, 1567. The original manuscript and pen-and-ink drawings were sold at Bruges in 1860 to a Mr. Van der

Helle. In 1577 Mark left Bruges and settled in

Antwerp, where he was admitted to the freedom of the guild of St. Luke; his name appears in

Netherlandish Art

the accounts of the dean for 1585 and 1586 as having paid the annual contribution due by mem-

bers. He died shortly after.

Mark Gheeraerts the younger, born at Bruges in 7561, settled in England, and in 1618 was living in London in the ward of Parringdon Within. He was court painter to Elizabeth and to Anne, queen of James I. Of the numerous paintings in England wrongly attributed to his father the following are certainly by him: at Oxford, in the Bodleian, a portrait of William Camden, signed MARCVS GHERRAEDTS PINXIT; in London, at the National Portrait Gallery, a half-length portrait of Camden, dated 1609; a portrait of Thomas Cecil, earl of Exeter; and the English, Spanish, and Austrian plenipotentiaries assembled in conference at Somerset House in 1604, a group of eleven figures.

Martin Gheeraerts, son of the elder Mark, was presented by the magistrates of Bruges with the freedom of the town in 1546. He was the designer of the five anatomies engraved by Peter van Harlingen, and of other subjects attributed to his father.

As regards the works attributed to Hugo Van der Goes the following are certainly authentic: the Portunari altarpiece at Florence; the Adoration of the Shepherds at Berlin; and the Death of the Blessed Virgin in the museum at Bruges, of which there is a replica in the church of Saint Saviour, both formerly at the abbey of the Dunes. To these may be added the shutters of the altarpiece of the collegiate church of the Holy Trinity at Edinburgh, now at Holyrood, but the opinion here expressed that these were not painted before 1480 is certainly erroneous. The church was founded in 1462 by Mary of Guelders, queen of James II. On the exterior is represented the provost of the church, Sir Edward Bonckele, kneeling in adoration before the Blessed Trinity; behind him are two angels, one playing, and the other working the bellows of a Flemish organ, doubtless the organ towards which James III, in 1466-67, contributed the sum of fio. On the inner side are portrayed James III, his queen, Margaret of Denmark, protected by Saint Andrew (painted from the same model as Saint Thomas in the Portunari altarpiece) and Saint Canute, patrons of the two kingdoms of Scotland and Denmark. Behind the king is his brother Alexander, duke of Albany, as heir-apparent. The provost was certainly painted from life when he was on a visit to his brother Alexander, one of the leading Scotch merchants settled in Bruges. The three royal personages must have been painted from drawings furnished by the provost, together, doubtless, with instructions as to the armorial escutcheons and the architectural details of the church in which the persons are represented. The picture was probably ordered in 1469-70, and completed before the birth of James IV, certainly not later than 1472. The

now well-known Glasgow portrait of a canon, protected by Saint Victor or Saint Maurice, attributed to John van Eyck, to John Gossart, to Gerard David, and to Van der Goes, is certainly not by any of those masters.

To the list of paintings by Hugo, now lost, may be added one representing Venerable Bede, for-

merly in the possession of Rubens.

The portrait of Hubert Goltz, painted by Anthony Mor in 1576, is in the Brussels Gallery. Dr. von Wurzbach is mistaken in thinking that Hubert did not himself paint. In 1557 he executed for the magistrates of Venloo a picture of the Last Judgement (Oak; h. 1 m. 25; b. 2 m. 34) which still adorns the council-room in the townhouse. It is a curious composition. Our Lord, enveloped in a red mantle, is seated on the clouds between two angels, each holding an open book; the one on the right bearing a lily branch and the other a sword. The apostles and other saints are seated at regular distances from each other above an elliptical amphitheatre, in the centre of which is seen a seven-headed dragon issuing from the bottomless pit, while all around the dead are rising in answer to the summons of six angels blowing trumpets. The panel is signed HVBERTVS HERBIPOLITANVS INVENTOR FECIT. As a composition and painting it has little merit, being very mannered, but the drawing is fairly correct. For this work Goltz received 404 florins 8 stivers entered in the treasurer's accounts for the year 1557.1

In the gallery at Dresden (716) there is a landscape by Luke Gassel, with figures representing Apollo and Pan before the tribunal of Midas, by Goltz, and in private hands at Roermond a panel (68 by 48 c.) representing Mercury tying wings to the feet of Mars in the presence of Minerva, who holds a buckler. Goltz is also known to have painted a Venus and Adonis which, in 1788, was in the Ebner museum at Nürnberg.

W. H. J. W.

ENGRAVING

Engraving and Etching. By F. Lippmann.
Translated by Martin Hardie. Grevel,
10s. 6d. net.

The original handbook, 'Der Kupferstich,' a publication of the Royal Museum at Berlin, may be called a little masterpiece. It has no rival as a popular history of engraving—accurate, condensed, and clear. It follows from this that a translation from the third edition, which has the advantage of revision by Dr. Lippmann's successor and one of his assistants, is a valuable addition to the literature of the subject in English. The translation is so well written as to read like a composition in English, and the technical terms have been well understood and rendered. We

i 'Item betaelt meyster Hubert, Rutgen des melers soen, hondert g. ind xxxv g. holl., hem koemende van eynre taefelen dy hy der stat Venlo gemackt hefft, iiijc iiij g. viij st.'

Engraving and Etching

have noticed, however, about a dozen passages in which the sense of the original has been missed. The 'Master of Saint Erasmus' is placed in the last forty years of the fifteenth century (p. 20). whereas his work is said in the original to begin in the 'forties' (vierziger Jahre). 'North German' (p. 26) misrepresents alemannisch. Messbücher are not prayer-books (p. 49) but missals; the strict use of the latter word is required. 'An acorn-shaped halo' (p. 70) is a curious gloss on mandorla. 'Massacre by the little fir-tree' (p. 99) is nonsense; the traditional word chicot, by which the two plates are distinguished, should have been restored, or if an English equivalent were substituted it should be intelligible. The German title of an etching by Dusart (Dorfkirchweih) is innocently translated as 'Consecration of a village church' (p. 182), regardless of the fact that the scene is not laid in what the writer elsewhere calls 'churchly surroundings.' The school of Fontainebleau is described as 'a forerunner on French soil

of the school of Raphael and Michelangelo'; Ausläufer means something very different from a forerunner. A few proper names (Lüttich, Margaretha) remain in German form; the name Natoire is incorrectly spelt both by author and translator. Neither the reviser of the original nor the translator has substituted 'Dirk Vellert' for the obsolete 'Dirk van Star.' There are opportunities, accordingly, for further revision, if a second edition is required. The greatly superior paper and printing of the English edition account only in part for the large increase of price; the excellent illustrations are the same. C.D.

WE regret that, by an oversight, we omitted to state that the reproductions of the six pictures by Gerard David belonging to Lady Wantage in the July number of THE BURLINGTON MAGAZINE (pages 241, 243 ante) were made from photographs by Messrs. F. Wetherman & Co., Ltd., of Enfield.

['Recent Art Publications,' 'Books Received,' and 'Art in Germany' are unavoidably held over this month.]

ART IN AMERICA

TEDITED BY FRANK J. MATHER, JUNR.

A LOAN EXHIBITION OF COLONIAL SILVER AND ITS CATALOGUE



Paul Revere, but here are gathered more than three hundred pieces of excellent workmanship representing no less than ninety silversmiths, a number of whom were obviously Revere's superiors. The editor of the official catalogue is Mr. R. T. H. Halsey of New York, who needs no introduction to collectors of Americana. He has kindly put his manuscript at the disposal of THE BURLINGTON MAGAZINE, and the article which follows appears simultaneously with his fuller treatise.

In compiling the official catalogue the Boston Museum has set a model before all subsequent givers of important loan exhibitions. It is not merely that the editor has been at pains to chronicle all Colonial silversmiths, to identify those whose marks are merely initials, to enliven his narrative with abundant genealogical and historical comment; all this might have been done without making the catalogue in any way

¹ Since many of these pieces are inscribed and dated the exhibition makes a considerable contribution to Colonial Genealogy. Moreover the coats of arms, which are all faithfully copied in the catalogue, constitute no mean addition to early American heraldry.

memorable. His peculiar merit is to have made a book with illustrations so generous and well arranged, with text and cross-referencing so well adapted to practical use, that it will serve as a handbook for the entire subject. In make and form the quarto also deserves all praise. This fine catalogue recalls painfully how many an important loan exhibition has passed among us with nothing but a shabby and uncritical hand list to mark its existence. The Boston Museum has shown a sense of its broader responsibilities to scholarship in providing this catalogue. The example should be imitated by all institutions that bring together for a time fine works of art that otherwise escape the notice of the art lover.

Mr. Halsey's manual is quite of the grade of those useful volumes which commemorate the annual loan exhibitions at the New Gallery and the Burlington Fine Arts Club, London. It is also cheaper than those somewhat elaborate works and calculated for wider circulation. We want more catalogues of this sort.

SOME BOSTON SILVERSMITHS OF COLONIAL DATE

The Boston Museum of Fine Arts has gathered together a loan exhibition of 332 pieces of Colonial silver, stamped with the marks of ninety seventeenth and eighteenth century silversmiths. The pieces have come from numerous sources, many remaining precious heirlooms in the families of the original owners. The display demonstrates not only that the art of the silversmith flourished in our early Colonial days beyond general belief, but also

that the craftsmanship of our early native-born artisans is quite worthy of recognition by our museums.

The silver is of the period when the ancient geometrical shapes held sway among British craftsmen; when purity of form, excellence of proportion, and perfection of line were preferred to elaborateness of design; when dignity and solidity were considered superior to massiveness; and when the beautiful white metal was allowed to take its colours from its surroundings rather than become a medium for the display of carving or whatnot. It was natural that this silver should be fashioned after the types then in vogue in England, for the colonists gloried in the name of Englishmen, and loved the customs of the old country. Their long struggle with their French neighbours on the north and their hatred of Popery, so closely associated with all things French and Italian, permitted no disloyalty to the fashions of old England.

It is most appropriate that such an exhibition should first be made in Boston, for the early Boston silversmiths have left behind them examples of their work, both more splendid and more numerous than their fellow craftsmen in other parts of our country.2 Boston was long the most important town in our country, and the magnificent trade, which New England had built up with old England and the various Colonial possessions in the West Indies, favoured a steadier patronage of the craftsmen and a more diversified demand for luxuries than existed in the other colonies where wealth was concentrated in the hands of a few. Records show that the business of a silversmith (or goldsmith as the trade was early styled) was from the first a profitable one. The fact that many of the early silversmiths held important civic positions, were active in the councils of the Colony, and by their energies contributed much to the upbuilding of the nation, imparts to the work of their hands a personal interest usually lacking in the more imposing products of the European metal-worker.

The dean of these silversmiths was John Hull (1624-83), some of whose work is reproduced (Nos. 12, 13, 21, 23). His diary, published by the Massachusetts Historical Society, records the life of a successful merchant prince of old New England. Four chalices and two tumblers here exhibited, the property of the First Church of Boston and the First Church of Dorchester, represent Hull's craftsmanship.

Hull was born in 1624 in Leicestershire, England. He arrived in Boston in 1635, where his

diary records that:-

'After a little keeping at school I was taken to help my father plant corn, which I attended for several years together; and then by God's good hand I fell to learning (by the help of my brother) and to practice the trade of Goldsmith.'

2 New York, to be sure, boasted of no less than ninety silversmiths, but only a scanty representation of their work could be secured for this exhibition. Diligent search has failed to disclose the name of Hull's teacher. Hull was admitted to be a freeman in 1649, and his diary tells us that he was enabled to secure a good living from his trade. He soon acquired great wealth from his appointment as mint-master of Massachusetts.

The excessive difficulty of securing a supply of money for the purpose of local trade had long been a source of distress. To remedy this and provide a money supply which would serve for local purposes only, in 1652 the General Court of Massachusetts, disregarding the decision of the higher court of England that the Crown alone had the sole right to coin money, ordered a mint to be set up in Boston for the coinage of shillings and their fractions-each shilling to weigh 6623 grains-and directed that Hull be made Mintmaster and be allowed to retain for his pay one shilling out of each twenty coined. Hull chose for his partner in this enterprise his friend Robert Sanderson, and undoubtedly made him full partner in his silversmith trade, for we find their joint initials on pieces of their silverware made during the next thirty years. They obtained dies from Joseph Jenks of Lynn, our first iron founder, and for thirty years coined therefrom the Pine-tree

In public life Hull was most active; among other major positions serving as Town Treasurer in 1660, Representative from Wenham in 1668, and Treasurer of the Colony in 1676. Military life had its fascinations as well. In 1675 he was elected Captain of the Artillery Company-now known as the Ancient and Honourable Artillery. He was a man of learning, a student of the classics, though without the advantage of a college education. That he was a church member needs no proof, for he lived in Boston at the period, when none but those who had the right to sit at the communion table could become freemen and take part in the politics of the day. His strong religious conviction is illustrated in the title of his diary:

'Some passages of God's Providence about myself and in relation to myself: penned down that I may be the more mindful of, and thankful for, all God's Dispensation towards me.'

Hull was a great and shrewd merchant. His vessels conveyed the products of New England to the West Indies, and the proceeds of their cargoes were invested either in molasses for the distillers of New England rum, or in the manufactures of England for the local trade. His wealth allowed him to serve as banker for the community as well as to finance the colony in times of local distress. His only daughter, Hannah, was married to Samuel Sewall, later Chief Justice, whose copious diary covering the period from 1647 to 1720, and letters from 1685 to 1734, published by the Massachusetts Historical Society, have given us such a thorough insight into the New England life of those years. The tradition of this wed-

ding day, when the Mint-master is said to have placed his daughter on one side of the beam of a pair of scales and weighed her down with Pine-tree shillings for her dowry, was long a part of New England folk-lore, until the ruthless eye of the historian discovered that the dowry £500 (which if paid in Pine-tree shillings would really have balanced a buxom lass of a hundred and twenty-five pounds weight) was, in fact, paid in instalments after the wedding day had passed. John Hull died in 1683, and his partner Robert Sanderson ten years later.

David Jesse was the maker of what is undoubtedly one of the oldest pieces of silver in the exhibition-the beaker presented to the Church in Dorchester in 1672 (No. 10). Jesse married Mary Wilson of Hartford, and early in the second half of the seventeenth century came to Boston and established himself as a goldsmith. It is probable that Jesse was of Massachusetts lineage, as Hartford, his home, had been settled in 1635 by a band of emigrants from Dorchester, Newton (Cambridge), and Watertown, men who were out of sympathy with the fundamental features of Massachusetts polity, the limitation of office holding and the voting privilege to communicants. It may be inferred that Jesse was an upholder of the political liberalism of his father, since he joined the Artillery Company as late as 1700 and became Constable only in 1704, by which years religious sentiment had become more tolerant in Boston. His success in his trade is proved by the comfortable estate he left in 1708.

Equally interesting is the exhibition of the wares of Jeremiah Dummer, twelve in number (Nos. 5, 6, 7, 25), chalices, tumblers, basins, candlesticks, tankards and a porringer. Jeremiah Dummer (1645–1718) learned his trade from Hull, having been bound to him in 1659 as an apprentice for a term of eight years. Dummer also became an important personage in the colony, serving as officer in the military, as selectman, justice of the peace, treasurer of the county, judge of one of the inferior courts, and as one of the Council of Safety in 1689, at the time of

the trouble with France.

His importance in the Church is evidenced by the dedication to him by Increase Mather of 'A Discourse concerning the Maintenance Due to those that Preach the Gospel'; and his position in the community, by the following notice which appeared in the Boston News Letter of June 2, 1718:—

On the 25th past, Departed this life feremiah Dummer, Esq.!, in the 73rd year of his age, after a long retirement, under great infirmities of Age and Sickness, having served his country faithfully in several Public Stations, and obtained of all who knew him the Character of a Just, Virtuous, and Pious Man, and was Honourably Inter'd on Thurday last; He was son to Richard Dummer, Esq., who was one of the first and principal settlers of the Massachusetts colony, and died at Newbury.

The next eminently prosperous silversmith in Boston was John Cony (1655-1722), whose last

works are reproduced (Nos. 1-4). Cony probably learnt his trade from his brother-in-law, Jeremiah Dummer, both having married sisters by the name of Atwater. He was a member of the Second Church and was one of the original subscribers towards the erection of King's Chapel (1689). It is an interesting fact that Cony engraved the plates for the first paper-money used in America. In 1690 the finances of Massachusetts were at a low ebb, as a result of the disastrous expedition against Canada, and the General Court decided upon an issue of paper-money. Some £7,000 were issued during that year. While Cony's name cannot be directly traced to the engraving of these bills, the technique of the engraving is the same as that of his three plates issued twelve years later, or the engraving for which the Boston Records show that Cony received £30. Cony thus became in curious fashion the unconscious instrument in creating a demand for the wares of the silversmith. The consequent depreciation and fluctuation of the paper currency, which until 1712 had ruled at par with silver, gave an incentive to put into plate the Spanish coin which found its way to New England through the West India trade. For a long period silver had ruled steadily at 8s. an ounce, but in 1715, when the currency commenced to depreciate, it rose to 12s., by 1728 to 18s., and in 1733 to 22s. per ounce, a fluctuation most disastrous to commerce, but which caused the precious metal to be hoarded in manufactured form and thereby added to the prosperity of the silversmith. The universality of such ownership of household plate is proved by the inventories of the early half of the eighteenth century, and its comparative rarity to-day is accounted for by its return to the melting-pot when some necessity for funds arose.

Peculiar associations gather around the silver made by John Dixwell (1680-1725), associations which bring us back to the time of Goffe and Whalley, the regicides, whose adventures, pursuits, and escapes form interesting incidents in New England history. Dixwell was the son of that other regicide, Colonel John Dixwell (1607-89), who fled to this country and settled in New Haven, where as the 'mysterious stranger,' under the name of 'James Davids,' he lived in retirement until his death. The records give no information as to when John Dixwell came to Boston. It is probable that it was before 1700. He was a deacon in the New North Church, which was erected in 1714 by seventeen mechanics, 'unassisted by the more wealthy part of the community except by their prayers and good wishes.'

John Edwards (1687–1743) is splendidly represented in this exhibition. His father was a native of Middlesex county, England, and came to Boston in about 1685, where he practised as a chirurgeon. He married Sybel Neuman, grand-daughter of the young Governor Winthrop, and step-daughter to

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Zerubbabel Endicott, the son of Governor Endicott. John Edwards was a man of education. He was active in the Artillery Company. His shop was at 6, Dock Street, and was leased from the town at a rental of £20 per annum. His social standing is evidenced by the following entry in the selectmen's minutes of March 5, 1722:

122.—
1. Boston 'That whereas there is a Tomb in the South Burying place belonging to the Late Governour Endicot, which has bin unimproved for many years, and there being no family in said Town nearer Related to the Said Governour Endicot famaly then his. Desires he may have Liberty granted him to make use of it for his family. 2. Granted that the Said John Edwards has Liberty to Improve the Said Tomb until a person of Better Right to

it appears to claim it.

The relationship was claimed on the ground that his sister Anna had married the son of the Zerubbabel Endicott mentioned above.

A bill rendered by Edwards in 1715 to George Curwin of Salem throws light upon the currency depreciation and the charges of the silversmith. The silver is charged for at 8s. per ounce, 'ye advanced at 7½ per cent' and 'ye fashion' at 13d. per ounce. Thomas Edwards, the son of the famous old silversmith, and captain in the Artillery Company in 1753, successfully carried on his father's trade until his death in 1755. Samuel Edwards (1762) and Joseph Edwards (1763), goldsmiths in Boston, were his brother and nephew. The inventory of J. Edwards's estate gives an insight into the stock-in-trade of a prosperous silversmith. 'A parcell of tools £336 5s. 9d.; Goods in the Shop £1,042 10s. 5d.; and silver and gold £2,305 6s. 4d.' The total of the estate amounted to £4,840 8s., which, even allowing for currency depreciation, was an enormous sum for the times

John Noyes (1674-1749) the goldsmith, who married Susanna Edwards in 1699, was a brotherin-law of John Edwards. He, too, was fairly prominent in the community, being elected constable in 1704, and ensign of the Artillery Com-

pany in the same year.

Of the early eighteenth-century silversmiths none was more important than Edward Winslow (1669-1753), the grandson of John Winslow, who came over in the Fortune in 1623. On his mother's side also he had good Puritan blood, being directly descended from the Anne Hutchinson who figured so prominently in Puritan life. Winslow received his permit as goldsmith from the selectmen in 1702. Up to the time of his death he was an influential figure in civic and military life. He served as constable, tithingman, overseer of the poor, sheriff of the town from 1728 to 1743, and then as judge of the inferior court of Common Pleas to the time of his death. He was captain of the Artillery Company, and colonel of the Boston Regiment. Two of his sons inherited their father's military ardour and lost their lives at Louisburg.

James Turner was another active silversmith, who is known, however, more largely for his skill as the engraver of that exquisitely beautiful and equally rare little view of Boston published in 1741, which is so eagerly sought for by collectors of American views and engravings. His advertisement which appeared in the Boston Evening Post of June 24, 1745, gives an insight into the varied accomplishments of many of the silversmiths of the time:-

'James Turner, Silversmith and Engraver, Near the Town-House in Cornbiil, Boston, Engraves all sorts of Copper Plates for the Rolling Fress, all sorts of Stamps in Brass or Pewter for the common Printing Press, Coats of Arms, Crests, Cyphers, &c., on Gold, Silver, Steel, Copper, Brass, or Pewter. He likewise makes Watch Faces, makes and cuts Seals in Gold, Silver, Steel, Tornakes Steel Faces for Seals, and sets them handsomely in Gold or Silver, He cuts all corns of the steel seal other sorts of work in Gold or Silver. All after the best and neatest manner, and at the most Reasonable Rates.

Contemporary with these men was William Cowell (1682-1745), constable, overseer of shingles, scavenger, clerk of the market, and in 1736 keeper and owner of the Mansion House in Newbury, Vt. He evidently divided his time in later years between his tavern and his trade. William Cowell, jun. (1712-61), carried on his father's trade until his death.

The personality of the later silversmiths, except in the case of that active son of liberty, Paul Revere, was less interesting, and the trade became more or less concentrated in the hands of three families-

the Burts, Hurds, and Reveres.

Of these John Burt (obit 1745) presumably came to Boston as a young man, for the birth records fail to disclose his name. He married Abigail Cheever in 1714, and served as clerk of the market, tithingman and constable. His commercial success is evidenced by the value of his inventory, £6,460 4s. 9d., an enormous fortune for the time. Two of his sons succeeded to their father's business-Samuel (1724-54), and Benjamin (1729-1804), who has left behind him many and varied splendid examples of the silversmith's art. The Hurds were an equally famous family. The father, Jacob (1702-58), known to everyone in Boston as 'Captain,' from his long service in the Military Court, was succeeded by his son Nathaniel (1729-1807), who carried on his father's trade, but who shortly became more famous as an engraver of copper plates, the impressions from which are highly treasured by collectors of American engravings and book-plates. The earliest I know of were advertised in the Boston Evening Post, 27 December, 1762.

Engraved and Sold by Nath. Hurd a striking likeness of his Majesty King George the Third, Mr. Pitt and General Wolfe, fit for a Picture, or for Gentlemen and Ladies to put in their

Daniel Henchman (1731-75), the son of the Rev. Nathaniel Henchman of Lynn, probably learned his trade from Jacob Hurd, whose daugh-







FTC, BY VARIOUS MAKERS,



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ter, Elizabeth, he married. An advertisement of Henchman's in the Boston Evening Post, January 4. 1773, tells of the competition with English silversmiths then being experienced. From this competition the Bostonians had hitherto been singularly free.

DANIEL HENCHMAN

Takes this method to inform his Customers in Town and Country, that he still continues to carry on the Gold and Silver-Country, that he still continues to carry on the Gold and Silver-smith's Business at his shop opposite the Old Brick Meeting House in Cornhill, where he makes with his own hands all kinds of large and small Plate Work, in the genteelest Taste and newest Fashion, and of the purest Silver; and as his work has hitherto method, and the popolation of the most Curious, he flatters hitherto method and the Approbation of the most Curious, he flatters higher than the proposition of the most curious, he are judges mell that the the same among us who import and sell English Plate, to the great Hurt and Prejudice of the Townsmen who have been bred in the Business.

Said Henchman therefore will engage to those Gentlemen and Ladies who shall please to employ him that he will make any kind of Plate they may want equal in goodness and cheaper than they can import from London, with the greatest Dispatch.

The most famous of all the Boston silversmiths is Paul Revere, 1735, and his works are cherished for the exquisite beauty of their workmanship as well as for the historic association connected with this renowned patriot. Paul Revere's history is too well known to need but mere mention here. His father, Apollos Rivoire (1702-54) was born in Riancaud, France. When thirteen years old he came to Boston from Guernsey, whence he had gone to visit his brother Edward. He was apprenticed to John Cony, which apprenticeship he evidently failed to serve out, as the estate of Cony appears credited with '£40 Cash for Paul Rivoire's Time.' In 1723, after a short visit home, he started out in Boston as a goldsmith, having anglicised his name to Paul Revere. From his trade he was able to provide for a family of twelve children, of which the famous Paul was the third. Young Paul early entered his father's shop, and at nineteen years had acquired the knowledge and acumen to carry on the business after his father's death in 1754.

There are no certain rules to distinguish the wares of father and son. It has been held that pieces bearing the stamp 'P. REVERE' are the work of the father. This mark, however, appears upon a brazier which is of the period of the most finished work of Paul Revere, and upon which are the joint initials of Paul Revere and his second wife whom he married in 1773. Sixty-five pieces gathered in this exhibition testify to the splendid ability of Revere as a silversmith as well as to the contemporary appreciation of his artisanship. His skill as an engraver on silver is demonstrated by the beautiful crests, armorial designs, and cartouches enclosing inscriptions, which adorn many of his wares. This training encouraged him to venture into the realm of copper-plate engraving and thereby give to his country the bitter arraignment of the policy of the British Ministry contained in his political cartoons.

R. T. H. HALSEY.

NOTE ON THE ILLUSTRATIO

Works by John Cony (1655-1722) :--

Loving cup, bearing the Cotton arms, belonging to Harvard University.

2. Snuff-box with the Jeffries arms

3. Tankard presented to Christ Church, Cambridge, Mass.,

Works by the Earliest Boston Silversmiths :-

5, 6, 7. By Jeremiah Dummer (1645-1718). 9, 11, 16 20 By John Dixwell (1650-1725)

12, 13, 21. By John Hull (1624-1683) and Robert Andrews

(a) 163, 41. by John Hull (1024-10-3) and Robert Andrews (a) 163, 163, by E. Cobi.

14. By E. Cobi.

15. 15. By John Burt (a). 1745).

16. Tankard by David Jesse (a). 1708), presented in 1672 to the Dorchester Charch.

- 22. David Jesse, 1672. 23. Hull and Sanderson, 1679.

- 24. W. R., 1685.
 25. Jeremiah Dummer.
 26. Andrew Tyler (ob. 1742).
- 27. Paul Revere.

PICTURES IN THE COLLECTION OF MR. JOHN G. JOHNSON, OF PHILA-DELPHIA

GENTLEMEN,-I would point out that documentary evidence exists which not only confirms the attribution to Fra Bartolommeo of the beautiful little panel of Adam and Eve reproduced in the August number of the BURLINGTON MAGAZINE; but which also fixes approximately the date of the picture. The deed of the dissolution of partnership between Fra Bartolommeo and Mariotto Albertinelli, which is preserved among the archives of San Marco, in the Archivio di Stato at Florence, and which has been printed by Vincenzo Marchese in his 'Memorie dei piu insigni Pittori, Scultori e Architetti Domenicani,' ed. Bologna, 1879, Vol. II, pp. 606-608, is dated 5 January, 1512, and is chiefly concerned with the division of the paintings, finished and unfinished, which remained in their workshop at the date of the dissolution. Among the 'lavori cominciati e non finiti' which, by the terms of this agreement, are assigned to Albertinelli, as part of his share of the assets of the partnership, is 'uno quadretto bozato di mano di Fra Bartolomeo, drentovi uno Adamo a sedere e una Eva ritta, circa uno } braccio,' that is, in English, 'a little picture sketched out, by the hand of Fra Bartolommeo, in which is an Adam seated and an Eve standing upright, nearly half a braccio [in height].' This description is so explicit, and agrees so closely with Mr. Johnson's little panel, that there can be little doubt that it is the picture referred to in the document. Mr. Johnson's panel, moreover, measures 12 in. in height; and half a braccio Fiorentino is nearly equivalent to II in., so that the agreement is sufficiently close on that score.

Again, it is evident from the tenor of the document, that the pictures, finished and unfinished, which are set down in this agreement for division

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between the two painters, had been executed during the period of their partnership, which lasted three years. We may, therefore, almost certainly conclude that the panel of Adam and Eve was painted between 1509 and 1512.

Next, I would point out that the date in the inscription on the portrait of Carlo Pitti, which was also reproduced in the August number of The BURLINGTON MAGAZINE, has been wrongly transcribed, and should read 1585, not 1545, unless it has been tampered with. Also for DOM' FIORES-TINA, should be read DOM' or DOM' FIORETINA. The nobleman represented in this portrait was of the family of the Gaddi-Pitti. Giuseppe Maria Mecatti, in his 'Storia Genealogica della Nobiltà e Cittadinanza di Firenze,' Napoli, 1754, p. 202, records that Carlo d'Alessandro di Carlo Pitti-Gaddi, born 18 May, 1522, died 27 May, 1586, 'Soprassindaco de' Nove Conservadori della Giurisdizione, e Protettore delle Comunità ed Università del Dominio Fiorentino,' was created a Florentine senator in 1575. By his wife, Lisabetta de' Bossi, he had a son, Vincenzio, an eminent man of letters in his day, of whom an account may be seen in Salvino Salvini's 'Fasti Consolari dell' Accademia Fiorentina,' Firenze, 1717, p. 329.

What Mr. Mather calls the 'titles . . . probably rather easily won during the tyranny of Cosimo the first Grand Duke,' constituted the official designation of the chief magistrate of a court of justice which was created by Cosimo I in 1559, in lieu of two older courts, and of which the members were commonly known as the 'Nove Conservatori del dominio.' Vide Benedetto Varchi, 'Storia Fiorentina,' ed. Firenze, 1857,

Vol. III, p. 22.

From these circumstances, then, it is evident, if we take into account the age of the person, represented, that this picture must have been executed subsequently to the death of Bronzino in 1572, and of Vasari in 1574. Indeed, if I mistake not, Carlo Pitti is here represented in the robes of a Florentine senator; and if that is so, the portrait was certainly executed subsequently to 1575. Again, the medals which the subject of this portrait wears, and to which Mr. Mather somewhat scornfully alludes as so much trompe-wils, were doubtless worn by him with as much right and authority as are our modern decorations. The Lion of St. Mark was probably bestowed on him on the occasion of some mission to the Venetian Republic; and it would be interesting to identify the other two medals, since they appear to bear legible inscriptions. A little research in the libraries or archives here would, no doubt, settle these questions, if they were worth the while; but the chief point of interest for the connoisseur is to be assured that the portrait was painted, in every probability, as late as 1580. The inscription of course was added subsequently to Carlo Pitti's death. I must leave it to Mr. Mather to say who precisely was the painter of this portrait. I, unfortunately, have delved too deeply into the records of the Florentine painters at the close of the sixteenth century to attempt the attribution of an eclectic work of this kind.

HERBERT P. HORNE.

Florence, August 6 1906.

GENTLEMEN,-Would you allow me to challenge Mr. Frank Mather's conclusions concerning two pictures described in the last issue of THE BURLINGTON? The St. Francis receiving the Stigmata, ascribed to Hubert Van Eyck, in the Johnson collection, fails in too many essentials, while it corresponds too closely in lesser accessories to the masterpiece at Turin for its authenticity to be seriously entertained. In the American example each tuft and spray behind the vision, each crevice in the rocks recurs, but without the refinement in drawing which we find in the original. There is a greater insistence upon small spots and specks, less reticence, in which we detect the conscientious labour of a later copyist. If we examine the hands, the feet, the folds of the drapery, and the Vision, in the original, the inferiority of the Johnson picture grows even greater. At Turin the head of St. Francis is exquisite in its reality and gravity, while in the copy the saint has become a vague pleasant person (who is not looking at the vision) whose tonsure has become hidden by nondescript hair.

As a student of Holbein I also recognize the similarity between the pseudo-portrait in the Johnson collection and the masterpiece at Berlin (once, alas! in England). But I would add that the American picture is almost certainly modern. In draughtsmanship it is without subtlety, the nostril is preposterous, the under lip like a muffin; in the original at Berlin nothing can exceed the indelicate variations of line by which these large features melt into place. To a lifeless head has been added a nondescript version of the body, the hands, glove, book, and rings belonging to what is technically perhaps the most astonishing picture by Holbein in the world, i.e. the Young Man with a Book in the Imperial Gallery, Vienna. I would add that the two rings on the right hand have been moved from the little finger, where they are in the original, to the more usual ring finger, but this is a slight alteration which a modern forger might allow himself, out of art, or inattention.

C. RICKETTS.

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